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ABSTRACT

A study was made of the need, role, and availability of photodocuments in teaching the languages, cultures, and civilization of the Near East. The principal investigator tape-recorded interviews with 56 scholars representing various disciplines at 17 American colleges and universities. (Summaries of these interviews are included in this report.) The scholars stated their photodocumentary needs in teaching and research, their methods of using photodocuments, and their difficulties and frustrations in finding the required materials. In addition, 29 test sets of slides from the Islamic Archives in Washington, D.C. were sent to professors in 12 colleges and universities for classroom use. Their written responses explain how a set of slides on a specific subject was used and what the classroom results were. Representatives from three U.S. Government agencies also examined test sets and described their need for photodocuments. There was an "overwhelming consensus" that appropriate photodocuments are essential in teaching Near/Middle Eastern studies, that more and better photodocuments are needed, and that commercial sources are generally unsatisfactory. A limited investigation indicated that tourists and scholars would be willing to allow their slides and photographs to be duplicated and placed in a central repository. (Author/JD)

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Myron Bement Smith

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U.S. DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
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June 1970

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FOREWORD

The principal investigator and author of this report, Dr. Myron Bement Smith, died on 21 March 1970, before the report was completed. Final compilation was therefore undertaken by close associates; Dr. Smith's basic concepts and conclusions, however, have been retained.

"My purpose is to feed the mind's eye"

- Myron Bement Smith

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I. INTRODUCTION

A. Summary

Convinced of the precision, amplification, and illumination which the image gives to the written word, Dr. Smith examined the need, role, and availability of photodocuments in teaching the languages, cultures, and civilization of the Near/Middle East. To this study, Dr. Smith brought three decades of experience acquired in assembling the 87,000 items (mainly photodocuments) of Islamic culture and art forming the Islamic Archives.

Dr. Smith recorded on tape interviews with fifty-six scholars representing twelve disciplines in seventeen American colleges and universities. These scholars have stated candidly their photodocumentary needs in teaching and research, their methods of using the photodocument, and the difficulties and frustrations encountered in their efforts to find the required photodocuments.

In addition, twenty-nine test sets of slides from the Islamic Archives were sent to professors in twelve colleges and universities for classroom use. The written responses explain how a set of slides on a specific subject was used and what the classroom results were. Representatives from three United States Government agencies also examined test sets and described their need for photodocuments.

There is an overwhelming consensus that appropriate photodocuments are essential in teaching Near/Middle Eastern studies, that more and better photodocuments are urgently needed, and that the few photodocuments available from commercial sources are generally unsatisfactory. A limited investigation of sources indicates that American tourists and scholars are willing to allow their useful slides and photographs to be duplicated for teaching and research and to be placed in a central repository operated by and for scholars. The Islamic Archives can well serve as a pattern for such a central repository, to be established in a university or other suitable institution.

B. Background

1. The Islamic Archives

This investigation is a culmination of both Dr. Smith's forty years of devotion to Near/Middle Eastern studies and his conviction about the unique scholarly value of the photograph. These parallel interests —his fascination with the Near/Middle East, which began with his first Persian archaeological explorations, and his discerning eye, which was sharpened during his architectural and fine arts studies—converge in the Islamic Archives. For more than three decades, Dr. Smith collected photographic and ancillary documents to be used in research and teaching Near/Middle Eastern studies. The 87,000 items now assembled in the Islamic Archives illustrate and document the contemporary and historical cultures and civilizations of the Near/ Middle East and North Africa. The focal document in the Islamic Archives is the photograph.

Upon his return in 1938 from four years of field work on the architectural monuments of Iran, Dr. Smith created the nucleus of the Islamic Archives with the photographic negatives, photoprints, architectural drawings, field notes, sherds, and maps made or collected in the course of his on the spot studies. Much of the Islamic Archives is Dr. Smith's personal deposit; other photographic deposits have come from scholars, travelers, and professional photographers.

On 12 June 1941 the Committee on Arabic and Islamic Studies of the American Council of Learned Societies adopted the Islamic Archives as one of its activities. On 29 June 1949 the Committee for Islamic Culture—a voluntary nonprofit educational association—was organized to take over the responsibilities of the American Council of Learned Societies for the Islamic Archives and to hold the Archives for the benefit of scholarship. Dr. Myron B. Smith, Honorary Consultant [in residence] of the Library of Congress in Islamic Archaeology and Near Eastern History, was designated chairman of the Committee. Other members are Dr. John A. Wilson, sometime Andrew MacLeish Distinguished Service Professor of Egyptology in the Oriental Institute of the University of Chicago, and Dr. T. Cuyler Young, sometime Garrett Professor of Persian Language and History and Director of the Department of Oriental Studies at Princeton University.

From 1954 to 1963, the Islamic Archives was on informal limited deposit in the Library of Congress. Its present location is the residence of the late Dr. Smith in Washington, D.C.

For details on the concept and content of the Archives, see Appendix A.

2. Earlier investigations

Long before organizing the Islamic Archives, Dr. Smith had expressed interest in providing photographic resources for American colleges and universities. In 1929 he proposed to establish a cooperative lantern slide and photographic negative pool, with colleges and universities contributing to and borrowing from the collection.

In 1941, on behalf of the American Council of Learned Societies, Dr. Smith surveyed the slide and photograph holdings in the departments of art history, history of architecture, and archaeology of American colleges and universities. These holdings were found to be inadequate.

In 1958, following the enactment of the National Defense Education Act, the Language Promotion Office of the United States Office of Education asked Dr. Smith to evaluate the leading Near/Middle Eastern studies programs in American colleges and universities, as a basis for awarding grants under that Act. In the course of that inquiry, scholars in various Near/Middle Eastern disciplines were requested to record on tape their opinions of the usefulness of photodocuments in their field work, research, teaching, and publications. Dr. Smith submitted transcripts of these opinions with the main report, suggesting that they might serve as a basis for further investigations.

In 1962, when the Office of Education requested that Dr. Smith expand the interviews on the usefulness of the photodocuments into a formal inquiry, he outlined a proposal for such a study. On the basis of this proposal, Pratt Institute was awarded Contract No. OE-2-14-021 and appointed Dr. Smith to the Pratt faculty as a Research Associate in Near Eastern Culture with equivalent rank of full professor.

II. METHOD

The method adopted for conduct of this inquiry was to gather and evaluate evidence in answer to three fundamental questions:

1. How extensive is the demand for photodocuments among scholars engaged in research and teaching Near/Middle Eastern studies?
2. Are photodocuments of high technical quality readily available in adequate numbers?
3. How are photodocuments used in the classroom, and what are the results?

To obtain answers to questions 1 and 3, the principal investigator made six trips across the United States, visiting sixteen universities and one college offering programs of Middle Eastern studies. At each institution he gave illustrated lectures in his specialty (Islamic architecture) to faculty members and other interested persons. The slides illustrating these lectures were from the Islamic Archives. After each lecture, professors were interviewed on tape and asked if they could use to advantage material of a quality similar to that shown. (For sample questions asked in the interviews, see Appendix B.) The taped interview method was chosen because of the favorable results of the 1958 investigation and because it offered a more personal approach than that of the questionnaire. The taped interviews, edited and corrected by the scholars themselves, hence constitute a principal body of evidence for this report.

The testimony of these scholars was compared with a larger body of unrecorded evidence expressed in the opinions of more than a hundred other scholars, who had discussed with the investigator their photographic needs and their methods of using the photodocument in their work.

To determine more specifically the opinions of scholars on the need for and the use of photodocuments in the classroom, test sets of about 8,000 color slides on thirteen subjects related to Near/Middle Eastern studies were selected from the Islamic Archives. These were loaned to fifteen professors who had expressed interest in testing such slides. After using the slides in the classroom, twelve professors submitted written reports describing their own reactions as well as the responses of their students. Officials of three United States

Government agencies also described their need for photodocuments after examining similar sets of slides.

For the answer to question 2 (Are photodocuments of high technical quality readily available in adequate numbers?), reliance was placed in part on personal experience and knowledge gained in assembling the Islamic Archives. Lecture audiences and others were asked if they or anyone they knew possessed slides on the Middle East. Seventy-three collections of slides and photographs were examined in detail and over 4,000 different items were copied for the Islamic Archives. American tourists who had photographed in the Middle East, as well as scholars included in the present inquiry, were asked if they would be willing to share duplicates from their personal photograph and slide collections for use in teaching and research. The tourists replied by letter, the scholars by tape-recorded statements.

III. FINDINGS AND ANALYSIS

A. Taped evidence

1. Scope

The fifty-six scholars and teachers who gave taped evidence on the use of photodocuments in their teaching and research constitute a random sample of scholars in twelve fields of Near/Middle Eastern studies in eighteen institutions in twelve states. The major fields represented are: history; art; linguistics, language, and literature; architecture; anthropology; geography; political science; economics; education; Islamics; Egyptology; and numismatics. For a complete listing of scholars, institutions, and disciplines concerned, see Appendix C.

Although the scholars represent various disciplines and universities, they are in fundamental agreement, as shown in the following analysis of their statements. In the following section, the types of photodocuments required in their work are discussed, the pressing need for greatly augmented visual resources is stressed, the method of using photodocuments in teaching and research is described, and various suggestions for meeting the essential need for visual documentation are offered. The text of the taped evidence of these scholars and teachers is presented in Appendix D.

2. Analysis

In their recorded statements, the fifty-six scholars agree that adequate photographic documents are necessary to any meaningful understanding of the peoples of the Near/Middle East and of their modern and historic civilizations and cultures. In the opinion of these authorities, only with the precision and amplification which the photographic image adds to the spoken or written word is it possible for their students to comprehend the lands, institutions, and ways of life of these relatively remote and ancient parts of the world.

Formats and usefulness of photodocuments—The color slide is the ideal photodocument for teaching because, in contrast to the inflexibility of the filmstrip, it frees the instructor to select, arrange, and comment on the images as he chooses. The photographic print is valuable for detailed study of small or remote objects but cannot be viewed by a large audience. The cine film is the best medium for presenting events and activities, but is often deficient in scholarly depth and objectivity.

Because the photodocument is an exact record of what is in the field and because it can be duplicated at will and studied in comparison with other documents, it is an essential tool for research. It is also essential in the classroom, where it gives the student immediate access to a civilization, shows objects in context, relates one civilization to another, and compares ancient and modern times.

For a more detailed discussion of formats and usefulness of photodocuments, see Appendix E.

Photodocuments for specific disciplines—Islamic art, architecture, and archaeology cannot be presented without color slides of monuments and artifacts: the students need the immediacy and precision of photodocuments to compare Eastern and Western forms and styles and to fix exact aesthetic, geographical, and social contexts. An extensive series of slides of a monument as well as slides of traditional building techniques and vernacular buildings would be useful in architecture. One professor stated that only through slides could he reveal to his students the grandeur of the Taj Mahal.

For teaching languages, films and slides are indispensable in dramatizing ordinary life situations and relating a language to its culture. Newsreels with texts in several languages, films with pointers on words to illustrate intonation, and slides with taped commentary can all help the student associate images with words. Manuscript facsimiles and rubbings of inscriptions can help students study Arabic epigraphy.

History, too, can be brought to life by photodocuments, which show the setting of historical events and contrast the old with the new in cultures, transportation, and agriculture. By portraying political figures, armies, government buildings, etc., films give historical depth.

In anthropology, films show the ethnography of a population; village, tribal, and pastoral life; and the organization of the town and city. In addition to these aspects, films for economics should include production techniques and methods of buying and selling in the market place. Maps and aerial photographs projected as slides are especially useful in geography to reveal topographical, climatic, ethnic, and political features of a country. In studies of Islamic civilization, photodocuments can show different forms of religious observances and how Islam pervades life in the Near/Middle East.

The teaching of all disciplines with a general cultural orientation is enhanced by photodocuments showing the historic and aesthetic legacy of the Near/Middle East and its continuum of alternating civilizations.

Inadequacies of presently available photodocuments—The few commercial photodocuments that are now available fail, for the most part, to meet high academic standards. Many commercial photographs and slides record what a non-scholar thinks will sell, rather than what is needed by a scholar. Furthermore, many commercial photographs and slides are too costly. Moreover, available cine films are expensive and—with few exceptions—commercially motivated, oversimplified, technically inferior, and propagandistic. Faced by a choice between teaching without photographic tools or with photographic tools of inferior quality, our scholars, as a rule, reluctantly follow the latter.

Not only are photodocuments deficient in quality, they are deficient in quantity as well. A very few scholars spend considerable time and effort in creating their own photodocuments from their field trips, fully aware that in quantity and quality the results may be inadequate. One fortunate professor with 2,000 slides of his own stated that he still needed many thousands more. The assembled body of taped evidence clearly reveals that the almost total lack of useful photographic documents has seriously impeded scholars in the field of Near/Middle Eastern studies. They have described the restraints imposed on their work because of inability to obtain the required photographs and color slides: lectures fail to come alive, communications are restricted, and enthusiasm is stifled by fruitless attempts to find essential photographs, slides, or cine films. It is even argued that without adequate photodocuments, much of our Near/Middle Eastern instruction is meaningless.

Those interviewed emphasized that their primary need is for a greatly expanded range of moderately priced color slides of scholarly quality.

Methods of meeting the need—Thirty-three of the fifty-six scholars specifically mention the need for a "central repository" for photodocuments for teaching and research in Near/Middle Eastern studies. Several cite the Islamic Archives as a pattern for such a resource. Their comments and recommendations on this matter are discussed at length in Chapter IV of this report.

B. Sources of photodocuments

1. Individuals

An untapped source for meeting the scholarly demands for photodocuments is the private collection of the American traveler abroad. On his field trips for this inquiry, the investigator discovered 691 individual collections of photodocuments (excluding cine films). He personally examined seventy-three of these collections, duplicating 4,199 items for the Islamic Archives. In this way, thousands of duplicates have come in the past three decades to the Islamic Archives from scholars and tourists.

Traveling scholars, the most discerning group of photographers, customarily photograph objects of professional interest. They are, however, limited by time and distance and, lacking any central catalog of photographs, inevitably duplicate each other's efforts. Many of the scholars interviewed complained that for teaching and research they are forced to rely mainly on the limited number of photographs and slides made on their field trips. Eight of these scholars offered to allow their slides to be duplicated for teaching and research—evidence that American scholars assign high priority to scholarly cooperation in the advancement of their studies.

Americans who have lived or traveled abroad have collected hundreds of thousands of photographs and slides that could be used by scholars, if only these photodocuments were made accessible. The majority of these able and productive travelers are eager to share duplicates for use in teaching and research, and are pleased to learn that their camera work could be of value to scholarship.[1] Nineteen travelers who possess slide collections offered to contribute duplicates to a central repository. For their letters of offer see Appendix F.

2. Organizations

As previously explained, slides, films, and photographs from commercial sources are often expensive, of poor quality, and not designed for scholarly use. Moreover, photographic collections are not necessarily sources; i.e., they may or may not be open for examination by scholars and advanced students, and duplicates may or may not be available for purchase.

Various types of collections are represented by the followings:

Journals and newspapers: such organizations maintain very large and often closely-held collections of photographs of great potential for enriching research and improving teaching.

Industrial enterprises: films and slides are available from oil companies and other firms operating in the Near/Middle East.

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[1] The following statistics may help to indicate the extent of these resources: as of 30 June 1969, 854,875 United States citizens, exclusive of military and Government personnel, were living abroad. And in 1969 the United States Passport Office issued 1,820,192 passports for foreign travel. Trade statistics indicate that American nationals own and use over 40 million cameras, while amateur photographers spend $800 million annually for photographic apparatus and products.

Government agencies: several United States Government agencies, such as the Armed Forces Signal Corps and the United States Information Agency, maintain photographic collections. Similar collections are maintained by tourist bureaus, archaeological services, and monuments services of other countries.

Educational institutions: collections of photographs are maintained by museums, libraries, universities, and learned societies devoted to art, archaeology, anthropology, numismatics, etc. Among such collections are: the Frick Art Reference Library in New York, the Archives of Hispanic Art of the Library of Congress, and the Islamic Archives of the Committee for Islamic Culture. The useful but incomplete International Directory of Photographic Archives of Works of Art, compiled by UNESCO and published by Dunod, Paris, 1950, lists 1195 photographic collections in 87 countries. Some of these collections are accessible to scholars and students, but few are willing to sell duplicates.

C. Test sets

1. Contents

As a practical test of the use of photodocuments in teaching, thirteen sets of slides (40 to 1,250 in each set) were selected from the Islamic Archives. Eight were duplicated twice, making a total of twenty-nine sets. The subjects range from mosques to Persian decorative arts and landscapes, and from Turkey to the Hajj. For subjects and contents of the test sets, see Appendix G.

2. Academic testing

Teachers in eleven United States and Canadian colleges and universities used these sets in the classroom on a loan basis. The slide sets were used fifty times in the fall and winter of 1964-65. Each school selected a group of subjects to enhance the courses offered. In order to give teachers maximum flexibility in using the sets, the slides were not accompanied by a text. For statistics on the uses of the test sets, see Appendix H.

Professors who used the test sets in their classrooms reported intensified interest among students: students raised more questions and were inspired to explore new areas. The professors noted that the slides corrected false impressions and illustrated abstract concepts otherwise difficult to express. The scope and precision of the slides impressed the professors. Some, confessing that they lacked the knowledge to take full advantage of the slides, recommended that detailed notes accompany such sets. For letters of response from twelve professors who tested the slide sets, and letters from eleven students of Dr. Thomas B. Irving at the University of Minnesota, see Appendix I.

3. Government testing

In the spring of 1965 staff members of the Peace Corps, the Agency for International Development, and the Foreign Service Institute of the Department of State examined color slides of Turkey and Iran. Their letters of response (Appendix J) indicate that such slides would be very useful in training personnel for overseas assignments. In an August 1969 Peace Corps volunteer training program, Dr. Smith showed seven sets of slides on the monuments, people, and land of Iran to architects, city planners, and engineers assigned to Iran. The response was highly favorable.

IV. CONCLUSIONS AND RECOMMENDATIONS

A. Place of the photograph in Near/Middle Eastern studies

The statements of the fifty-six teachers and scholars interviewed provide convincing evidence of the urgent need for appropriate and abundant photodocuments in teaching Near/Middle Eastern studies: "Without the photodocument ... there could be no fine arts history" (Grabar); "It is easier to find the right faculty to teach oriental architecture than to lay hands on the right slides to document the course" (Alexander). From these and many similar statements it is clear that the photodocument is indispensable to effective research in and stimulating teaching of the languages, cultures, and civilization of the Near/Middle East, because of the clarity and immediacy with which the photodocument illuminates its subject.

B. The Islamic Archives as a pattern for a photodocumentary resource

The concept of the Islamic Archives preceded by almost a generation the development of Near/Middle Eastern studies in our universities. As the number of Near/Middle Eastern programs has increased, the potential usefulness of the documents in the Islamic Archives has become increasingly apparent.

Sixteen of the fifty-six scholars interviewed stress the specific usefulness of the Islamic Archives in teaching and research in their various disciplines. A distinguished Egyptologist (Wilson) stated:

> Those of us who deal professionally with other aspects of oriental culture envy the careful planning and thoroughness of coverage which has gone into the Islamic Archives. Fortunately the Archives was not compiled by fits and starts: there was planning at the outset, and there was consistency of effort to enlarge the collection and to fill in the gaps.
>
> For teachers of the history of art, particularly architectural history, for teachers of non-Western cultures, particularly Islamic cultures, the Archives offers immediate value.

An equally distinguished Turcologist (Itzkowitz) stated:

> Because the need is so pronounced, I can't emphasize too strongly my support of a central photodocumentary collection, like the Islamic Archives, to which I have contributed duplicates of my own slides. It would undeniably be a great asset to Near/Middle Eastern studies.

From its present strong focus on Near/Middle Eastern architectures, the Archives can readily expand its present holdings into a general architectural archives dealing in more detail with the architectures of the Caucasus, the Southern Mediterranean, the Indian Subcontinent, and the lands between. A section centered primarily on Europe and spreading out toward North Africa and the Near East would be a logical development, with another section for Spain and Latin America, and subsequent sections for the United States and Canada.

Based on such a centripetal dynamic (extending within a single discipline to related architectures and geographical areas), the Islamic Archives can provide both the pattern and the philosophy of cooperation for multiple disciplines such as art history, anthropology, geography, and history. This pattern applies to any discipline whose scholars—through their own initiative and drive—determine that they shall have a working archives based on the photograph as a document.

In 1952 Paul Vanderbilt of the Graphic History Society of America examined the Islamic Archives and found it to be a pattern for photodocumentary resources in other disciplines. For his statement see Appendix K.

Four of the fifty-six scholars suggest other possible photographic archives for which the Islamic Archives could serve as a pattern: archives for Spanish, Far Eastern, South-East Asian, and African studies. A South Asian photographic document center has already germinated from the Islamic Archives concept and is being established in New York State University.

C. Concept of a "central repository"

Thirty-three of the fifty-six scholars interviewed specifically mention the need for "a national repository," "a central repository," "a catalog," etc., for photodocuments on the Near/Middle East. An anthropologist (Lockard) explains it this way:

> In my opinion, it would be advisable to establish a central agency for collecting slides and movie films that could be lent to or duplicated for scholars in American, and perhaps European and Near Eastern, universities. If the Islamic Archives established by Dr. Myron Smith were set up on this basis, a major teaching problem would be solved. Such an operation, however, needs the support not only of universities

but also of foundations and possibly even of the United States Government. It seems to me that an extensive visual aids program, which should be established for other world areas as well as for the Middle East, falls squarely under the terms of Title 7 of the National Defense and Education Act. I would like to see the United States Government, encouraged by foundations, become actively involved in organizing photodocuments for teaching and research.

1. Location

This central repository, it is suggested, should be established at a university or other appropriate institution and be ancillary to and dependent on both a special research library and a general reference library.

A central photodocument repository gives new life to the static library by supplementing its digested records with raw data fresh from the field. This raw material should be cross-fertilized with the published documents of the library. Such a repository would bridge the gap between field work and publications and supplement the published material by making accessible, to scholars and students alike, the essential document upon which future publications will be based.

2. Accessibility

All scholars and teachers interviewed requested more photodocuments, as well as more detailed information on what is available. The photodocuments in the files of the proposed central repository should be open to qualified scholars and serious students for direct consultation and comparative study with books or journals.

3. Duplication

A duplicate of every document in the repository—photographic or otherwise—should be made available at reasonable cost for scholarly use to qualified scholars and educational institutions anywhere in the world.

4. Administration

A central repository must be administered by and for scholars and must also be staffed by specialists in both photography and relevant academic disciplines. The criterion of acquisition of a document should be its usefulness to scholarship and to teaching a relevant discipline.

The purview of the repository should be flexible, oriented toward single or multiple disciplines, with only minimal chronological or geographic limitations. The management of an active repository should maintain continuity, so that new materials are continually and consistently acquired from the same point of view as that which inspired the original collection.

Acquisition procedures, technical standards, formats, and filing and retrieval systems of a central repository should not hinder, but facilitate the exchange of documents and services to scholars. This ease of access presupposes not only a central planning authority to establish procedures and standards, but also systematic cross-referencing of contents by teaching disciplines, systematic catalogs of available photodocuments, and canvassing of other available collections.

Dr. Smith believed that only enthusiasm could make an archives live and grow, and that only a scholar in a particular field would have the sustained enthusiasm, plus the necessary competence, to gather, select, and catalog the documents of that field. If the scholarly enthusiasm and vision with which Dr. Smith assembled the Islamic Archives is sustained and nurtured until a central repository becomes a working reality, then a new and vital dimension will be added to Near/Middle Eastern scholarship and teaching. Such a central repository will enable scholars to gain fresh impressions and new insights that will in turn stimulate new combinations of ideas and new syntheses that will produce dynamic classroom demonstrations and creative publications.

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APPENDIX A

The Islamic Archives
Brief statement of purpose and method of operation

General statement

The Islamic Archives is a noncommercial cooperative enterprise conceived and operated by and for scholars. Its purpose is to gather, to classify, and to conserve study material of value to scholars working in the Islamic and cognate Near/Middle Eastern fields, especially documents concerned with the study and teaching of architecture, archaeology, epigraphy, art, anthropology, history, and geography.

The Islamic Archives operates: (1) by accepting from both scholars and nonscholars gifts and deposits of documentary material judged to be of scholarly usefulness, and (2) by permitting qualified scholars and advanced students to consult these documents and to put them to scholarly use in their research and teaching. Each document in the Archives relates to the general scope of the Archives. Each document is retained intact, as created, and filed with similar materials in its category.

By placing unexploited research material at the service of scholars and advanced students, the Islamic Archives endeavors to contribute to the broadening and reinforcing of the intellectual foundations of our culture, to the enrichment of life, and to friendly understanding and good will among the peoples of the world. The Islamic Archives has contributed the pattern of an accessible corpus of the raw data and new documents of scholarship, interfiled with photographs, study notes, field notes, and bibliographical notes; the whole arranged for easy use by creative scholars. Although its present holdings reflect the scholarly interests of its late Director, who was primarily an architectural historian, scholars working in other disciplines will find many documents of value as they explore the broad spectrum presently represented in this resource.

Until now, the Islamic Archives has functioned only on an experimental basis; some documents for teaching, research, and publication have been supplied to individual scholars, but the Islamic Archives has not been accessible to the public. Materials have been acquired with a goal of eventually constituting a center of study and documentation in Near/Middle Eastern teaching and research.

The Islamic Archives is an activity of the Committee for Islamic Culture. The Committee is an independent, unincorporated, voluntary association of scholars, organized not-for-profit, with tax-exempt status. Its operating budget has been funded in part by grants under the American Council of Learned Societies from a gift made to the Council for this purpose by the late Professor [of Arabic] James R. Jewett of Harvard University, and by gifts from individuals.

Purpose, scope, form, field of operation, and methods

The purpose of the Islamic Archives is:

1. To preserve study documents of permanent value
2. To collect useful scholarly information
3. To make information accessible through:
   a. Indices (visual archives)
   b. Reference material, including bibliographies
4. To disseminate information:
   a. By permitting scholars and qualified students to consult the indices (visual archives) and reference materials.
   b. By duplicating items in the Archives at cost for scholars, qualified students, and educational institutions for use in research and teaching, using the photoduplication and phonoduplication processes and employing such media as photographs, lantern slides, microfilm, Xerox, photostats, cine film, phonograph records, and recordings on sound tracks, tape, wire, and other means and methods.

The scope of the Islamic Archives is:

In time - the Islamic periods, with contributory and derivative periods

In space - the Islamic lands: the Near/Middle Eastern and other countries (Morocco to the Philippines, Central Asia to the Sudan)

The form of the Islamic Archives consists of:

a. Depositories (see detailed description)
b. Indices (visual archives, see detailed description)

The field of operations of the Islamic Archives is the world of learning, as represented by:

a. Scholars and students
b. Institutions of learning, including libraries and museums

The Islamic Archives accomplishes its purposes by:

a. Stimulating Islamic and Near/Middle Eastern studies by making unexploited research material available to scholars and advanced students for use in research and teaching.

b. Supplying photographic illustrations to scholars publishing articles and books and to advanced students preparing dissertations dealing with Islamic and Near/Middle Eastern anthropology, archaeology, architectural history, fine arts history, modern and medieval history, geography, sociology, comparative literature, history of religions, history of science, musicology, and other fields and disciplines of the humanities and the sciences concerned with the world of Islam and the Near/Middle East.

c. Broadening the cultural basis and the appeal of Islamic and Near/Middle Eastern studies by introducing to the classroom, lecture hall, and seminar phono-visual documents such as photographs, lantern slides, cine films, maps, and sound recordings.

Depositories for:

anthropological documents
    Photographs
    Photographic negatives
    Cine films
    Sound recordings

geographic documents
    Maps and atlases
    Gazeteers
    Photographs

archaeological documents
    Topographical surveys of sites
    Aerial surveys of sites
    Drawings
    Plans
    Reconnaissance reports
    Field notes, field notebooks, field journals
    Sherd collections
    Photographs
    Photographic negatives
    Photographic negative catalogs

architectural documents
    Drawings
    Plans
    Sketches
    Field notes, field notebooks, field journals
    Photographs
    Aerial photographs
    Photographic negative catalogs
    Lantern slides
    Lantern slide negatives
    Photographic negatives

- epigraphical documents
    - Drawings
    - Copies
    - Rubbings
    - Squeezes
    - Photographs
    - Photographic negatives
    - Photographic negative catalogs
    - Field notes, field notebooks, field journals

Indices of:

- Islamic and Near/Middle Eastern anthropology
    - Geographical, with subject key
    - Photographic documentation of the peoples of the Islamic world, their daily life, their institutions, their costumes, customs, arts and industries, and (in particular) a record of the acculturation phenomena that have taken place and are now occurring as these societies meet the impact of the West

- Islamic archaeology
    - Geographical
    - Serves as finding tool for material in depository, plus information on sites, bibliographies, descriptions of sites, reconnaissance reports on sites, and study notes

- Islamic architecture
    - Geographical, with chronological key
    - Serves as key for materials in the depository, includes photograph negative numbers for photoduplication service
    - Consists of photographic documents, bibliographies, field notes, study notes, and excerpts from the literature
    - Subject index

- Islamic epigraphy
    - Chronological, with geographical key
    - Serves as finding tool for material in the depository, includes negative numbers of photographs for photoduplication service
    - Bibliographies
    - Study notes

- Islamic art
    - Geographical and by materials (subject index)
    - Starts with outstanding objects in American private and public collections
    - Photographic documents, including color film
    - Photographic negatives and catalogs of photographic negatives
    - Lantern slides, including color slides
    - Lantern slide negatives

Bibliographies
Catalog descriptions (copied from museum catalogs where possible)
Published illustrations, especially those in journals
Study notes

Terms of acceptance for gifts and deposits of materials

Gifts:

1. As to time:
   a. Immediate
   b. At stated date, or at death of donor, whichever is sooner, materials remaining in owner's possession until that time
   c. At death of depositor (see Deposits, l.b. below)

2. As to use:
   scholarly use, at discretion of Director

Deposits:

1. As to time:
   a. To be returned to depositor on his demand or at option of Director, any duplicates made by the Islamic Archives to remain in the Archives for study purposes
   b. During life of depositor, with title to pass at his death (see Gifts, l.c. above)

2. As to use:
   a. Scholarly use at discretion of Director
   b. Scholarly use at discretion of Director and subject to limitations stated in writing by owner at time of deposit
   c. Scholarly use in the Islamic Archives to be under control of depositor, using the following procedure:
      (1) Applicant for use writes directly to depositor
      (2) Depositor, if inclined, orders the Archives to reproduce document at his expense and send it to him
      (3) Depositor sends reproduction to applicant

Liability:

Depositors, donors, and users agree on behalf of themselves and their heirs and assigns to hold the Islamic Archives, its sponsors, and their agents free from any and all liability.

Location:

At the discretion of the Committee for Islamic Culture or their legal successors the Islamic Archives may be housed, located, moved, and/or deposited within the continental limits of the United States of America.

Original draft, February 1939
Revised, 1950 and 1970

It may be noteworthy that shortly before this report went to press, a letter was received from nine students working toward the Ph.D. degree in Islamic art in an American university, stating that the absence of material for the study of Islamic architecture is a serious deficiency in the resources currently available to the many graduate and undergraduate students.

APPENDIX B

Questions asked in taped interviews

What are your scholarly interests and what courses do you teach?

Do you use photodocuments extensively in your teaching, research, and publications?

Where do you get your color slides and photographs, do you have all that you need, and could you use more?

What types of photodocuments and what subjects do you especially need?

Would you comment on the quality of color slides and films offered for sale?

If you were given your choice of photographs, color slides, film strips, or cine films, which would you use?

What good films have you used, and how do they differ from those made commercially?

Would you be interested in ring binders of 8" x 10" photographs sorted by subject headings?

In your teaching next year, could you use some extra slides on subjects of your choice to better illustrate your lectures, if these could be obtained from the collections in the Islamic Archives?

How could the investigator get in touch with people who have photographed in the Near East?

How many slides and photographs have you made and what subjects do they include?

Would you be willing to share these with your colleagues for use in teaching and research?

Would you be interested in seeing a central organization, such as the Islamic Archives, set up to gather and to service for the benefit of scholarship, research, and teaching photographic documents of the kind which you have discussed?

Would you contribute to and make use of such a resource?

APPENDIX C

Fifty-six scholars[1]

Mr. Drury Blakeley Alexander, University of Texas
Dr. Joseph Applegate, University of California, Los Angeles
Dr. Aziz S. Atiya, University of Utah
Dr. Wallace S. Baldinger, University of Oregon
Dr. Robin Barlow, University of Michigan

Dr. Leonard Binder, University of Chicago
Dr. Clarke Brooke, Jr., Portland (Oregon) State College
Mr. Charles N. Butt, University of California, Los Angeles
Dr. David R. Coffin, Princeton University
Dr. Carleton S. Coon, University of Pennsylvania

Dr. Frederick J. Cox, Portland (Oregon) State College
Dr. Douglas D. Crary, University of Michigan
Dr. Marian B. Davis, University of Texas
Dr. Robert H. Dyson, Jr., University of Pennsylvania
Dr. Walter A. Fairservis, Jr., University of Washington

Dr. Caesar E. Farah, Portland (Oregon) State College
Dr. David Gebhard, University of California, Santa Barbara
Sir Hamilton A. R. Gibb, Harvard University
Dr. Oleg Grabar, University of Michigan
Dr. Gustave E. von Grunebaum, University of California, Los Angeles

Dr. Manfred Halpern, Princeton University
Mr. James Haratani, Portland (Oregon) State College
Dr. Christina Phelps Harris, Stanford University
Dr. Nicholas L. Heer, Yale University
Dr. Philip K. Hitti, Princeton University

Dr. Marshall Hodgson, University of Chicago
Dr. George F. Hourani, University of Michigan
Dr. Norman Itzkowitz, Princeton University
Dr. Jacob M. Landau, University of California, Los Angeles
Dr. Frederick P. Latimer, Jr., University of Utah

Mr. Cecil Lee, University of Oklahoma
Mr. D. W. Lockard, Harvard University
Mr. Fred Lukermann, University of Minnesota
Dr. Kenneth A. Luther, Portland (Oregon) State College
Mr. Donlyn Lyndon, University of California, Berkeley

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[1] The institutions are where the scholars were when interviewed.

Dr. Rudolf Mach, Princeton University
Dr. George C. Miles, American Numismatic Society
Dr. Charles W. Moore, University of California, Berkeley
Mr. Sam Olkinetzky, University of Oklahoma
Dr. Joe E. Pierce, Portland (Oregon) State College

Dr. John M. Rosenfield, University of California, Los Angeles
Mr. Marion Dean Ross, University of Oregon
Dr. William D. Schorger, University of Michigan
Dr. Stanford J. Shaw, Harvard University
Mr. Fred Shellabarger, University of Oklahoma

Mr. Richard Stillwell, Princeton University
Mr. Dale Stradling, Portland (Oregon) State College
Dr. Benjamin E. Thomas, University of California, Los Angeles
Dr. Lewis V. Thomas, Princeton University
Dr. Andreas Tietze, University of California, Los Angeles

Dr. Nasrollah Vaqar, Portland (Oregon) State College
Dr. Charles Wendell, University of California, Los Angeles
Dr. John A. Wilson, University of Chicago
Dr. R. Bayly Winder, Princeton University
Dr. T. Cuyler Young, Princeton University
Mr. Farhat J. Ziadeh, Princeton University

Disciplines represented[1]

History
- Dr. Aziz S. Atiya, University of Utah
- Dr. Frederick J. Cox, Portland (Oregon) State College
- Dr. Caesar E. Farah, Portland (Oregon) State College
- Dr. Gustave E. von Grunebaum, University of California, Los Angeles
- Dr. Philip K. Hitti, Princeton University
- Dr. Marshall Hodgson, University of Chicago
- Dr. George F. Hourani, University of Michigan
- Dr. Frederick P. Latimer, Jr., University of Utah
- Dr. Stanford J. Shaw, Harvard University
- Dr. Lewis V. Thomas, Princeton University
- Dr. R. Bayly Winder, Princeton University
- Dr. T. Cuyler Young, Princeton University

Art and History of Art
- Dr. Wallace S. Baldinger, University of Oregon
- Dr. David R. Coffin, Princeton University
- Dr. Marian B. Davis, University of Texas
- Dr. David Gebhard, University of California, Santa Barbara
- Dr. Oleg Grabar, University of Michigan
- Mr. Cecil Lee, University of Oklahoma

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[1] Effort has been made to list a scholar working in more than one discipline under his major field of interest.

Mr. Sam Olkinetzky, University of Oklahoma
Dr. John M. Rosenfield, University of California, Los Angeles

Linguistics, Language, and Literature
- Dr. Joseph Applegate, University of California, Los Angeles
- Sir Hamilton A. R. Gibb, Harvard University
- Dr. Nicholas L. Heer, Yale University
- Dr. Norman Itzkowitz, Princeton University
- Dr. Kenneth A. Luther, Portland (Oregon) State College
- Dr. Andreas Tietze, University of California, Los Angeles
- Dr. Charles Wendell, University of California, Los Angeles
- Mr. Farhat J. Ziadeh, Princeton University

Anthropology
- Dr. Carleton S. Coon, University of Pennsylvania
- Dr. Robert H. Dyson, Jr., University of Pennsylvania
- Dr. Walter A. Fairservis, Jr., University of Washington
- Mr. D. W. Lockard, Harvard University
- Dr. Joe E. Pierce, Portland (Oregon) State College
- Dr. William D. Schorger, University of Michigan

Architecture and History of Architecture
- Mr. Drury Blakeley Alexander, University of Texas
- Mr. Donlyn Lyndon, University of California, Berkeley
- Dr. Charles W. Moore, University of California, Berkeley
- Mr. Marion Dean Ross, University of Oregon
- Mr. Fred Shellabarger, University of Oklahoma
- Mr. Richard Stillwell, Princeton University

Geography
- Dr. Clarke Brooke, Jr., Portland (Oregon) State College
- Dr. Douglas D. Crary, University of Michigan
- Mr. James Haratani, Portland (Oregon) State College
- Mr. Fred Lukermann, University of Minnesota
- Mr. Dale Stradling, Portland (Oregon) State College
- Dr. Benjamin E. Thomas, University of California, Los Angeles

Political Science
- Dr. Leonard Binder, University of Chicago
- Dr. Manfred Halpern, Princeton University
- Dr. Christina Phelps Harris, Stanford University
- Dr. Jacob M. Landau, University of California, Los Angeles

Economics
- Dr. Robin Barlow, University of Michigan
- Dr. Nasrollah Vaqar, Portland (Oregon) State College

Education
- Mr. Charles N. Butt, University of California, Los Angeles

Egyptology
- Dr. John A. Wilson, University of Chicago

Islamics
Dr. Rudolf Mach, Princeton University

Numismatics
Dr. George C. Miles, American Numismatic Society

Institutions visited

American Numismatic Society
Dr. George C. Miles

University of California, Berkeley
Mr. Donlyn Lyndon
Dr. Charles W. Moore

University of California, Los Angeles
Dr. Joseph Applegate
Mr. Charles N. Butt
Dr. Gustave E. von Grunebaum
Dr. Jacob M. Landau
Dr. John M. Rosenfield
Dr. Benjamin E. Thomas
Dr. Andreas Tietze
Dr. Charles Wendell

University of California, Santa Barbara
Dr. David Gebhard

University of Chicago
Dr. Leonard Binder
Dr. Marshall Hodgson
Dr. John A. Wilson

Harvard University
Sir Hamilton A. R. Gibb
Dr. D. W. Lockard
Dr. Stanford J. Shaw

University of Michigan, Ann Arbor
Dr. Robin Barlow
Dr. Douglas D. Crary
Dr. Oleg Grabar
Dr. George F. Hourani
Dr. William D. Schorger

University of Minnesota, Minneapolis
Mr. Fred Lukermann

University of Oklahoma, Norman
Mr. Cecil Lee

Mr. Sam Olkinetzky
Mr. Fred Shellabarger

University of Oregon, Eugene
Dr. Wallace S. Baldinger
Mr. Marion Dean Ross

University of Pennsylvania, Philadelphia
Dr. Carleton S. Coon
Dr. Robert H. Dyson, Jr.

Portland (Oregon) State College
Dr. Clarke Brooke, Jr.
Dr. Frederick J. Cox
Dr. Caesar E. Farah
Mr. James Haratani
Dr. Kenneth A. Luther
Dr. Joe E. Pierce
Mr. Dale Stradling
Dr. Nasrollah Vaqar

Princeton University
Dr. David R. Coffin
Dr. Manfred Halpern
Dr. Philip K. Hitti
Dr. Norman Itzkowitz
Dr. Rudolf Mach
Mr. Richard Stillwell
Dr. Lewis V. Thomas
Dr. R. Bayly Winder
Dr. T. Cuyler Young
Mr. Farhat J. Ziadeh

Stanford University, Palo Alto, California
Dr. Christina Phelps Harris

University of Texas, Austin
Mr. Drury Blakeley Alexander
Dr. Marian B. Davis

University of Utah, Salt Lake City
Dr. Aziz S. Atiya
Dr. Frederick P. Latimer, Jr.

University of Washington, Seattle
Dr. Walter A. Fairservis, Jr.

Yale University
Dr. Nicholas L. Heer

APPENDIX D

Evidence of fifty-six scholars - transcripts of taped interviews

MR. DRURY BLAKELEY ALEXANDER is Professor of Architecture of the University of Texas, Austin. His B.A. (Architecture) and B.S. (Art) are from the same University, while his M.A. is from Columbia University. Prior to his present assignment, he was a member of the faculty of Kansas State University, Lawrence.

History of architecture, as taught at the University of Texas, is primarily the history of Western architecture. Beginning with ancient Egypt, we progress to Mesopotamia, Greece, and Rome and then to Europe and America. We have been pressured by our students to give courses on architecture of the Orient—the Near East, Middle East, and Far East. But because of the lack of visual materials, we haven't been able to meet these demands. We do, of course, refer to oriental architecture whenever possible. For example, we use appropriate slides—when we have them—to compare building types and structural systems of the West and the Orient. But because our primary slide source at present is illustrations in books, we simply do not have enough slides to properly illustrate a course in oriental architecture. Although slides from books are easy to make, the resulting coverage is bound to be limited. It is easier to find the right faculty to teach oriental architecture than to lay hands on the right slides to document the courses. In our School of Architecture, the design teachers, as well as the historians, would find it beneficial to have at their disposal photodocuments from all climates and cultures, including the Orient; in addition to the expression of form, they are interested in structural and climatic problems. Teachers of both history and design would be delighted to utilize any central depository of slides and to contribute to it the material, scanty as it is, that our department possesses.

DR. JOSEPH APPLEGATE is Associate Professor of Linguistics and Acting Director of the African Studies and Research Program, Howard University, Washington, D.C. He has taught at the Massachusetts Institute of Technology and was Lecturer in Berber Languages, Department of Near Eastern and African Languages, University of California, Los Angeles. His B.Sc. is from Temple University, Philadelphia, Pennsylvania; his graduate degrees from the University of Pennsylvania, Philadelphia. In addition to doing field and research work in Berber languages, he has served as a consultant to the U.S. Peace Corps in Morocco, and to the Ford Foundation and the National University of Mexico. He has also done research on the use of motion pictures in foreign language teaching.

The use of visual materials in language teaching has not been adequately explored. Usually, visual materials are employed simply to present new lexical items to students so that they may see and attach labels to objects that are foreign to them. It is possible, however, that visual materials could also be used in presenting grammatical concepts. Photographs, slides, drawings, and charts might be used directly in the classroom or indirectly as reference materials to control or change the student's perception of objective situations.

If we consider language a code for communicating with others, we must also consider the fact that certain elements in the objective situation determine our choice of items and the way we encode information. The method of encoding information for transmission to other people differs from language to language. For different languages different constellations of features in an objective situation determine the selection of the particular items to be used in the message. Therefore, in teaching a foreign language, we must teach not only the items themselves but also the constellation of features in the objective situation that determines the choice of particular items for a given message. Visual materials would be most helpful for this purpose because colors, shapes, and spatial relationships can be altered; light values, for example, may be changed in an illustration to emphasize a particular constellation of features relevant to the selection of items to be used in a particular message.

In my own teaching I have used slides as a means of stimulating conversation simply by giving students a look at the culture of the people whose language they are studying; of introducing new lexical items; and of altering perceptions, of changing the student's point of view, as it were, so that he can use the new language more like a native speaker than a foreign speaker. It is indeed difficult to get the proper photographs to help the student recognize in a situation the new features that will determine his choice of words. If there were a central source of Islamic photodocuments, I would find it a great help in my own teaching of Arabic and the Berber languages.

DR. AZIZ S. ATIYA is Distinguished Professor Emeritus of History and Founder and former Director of the Middle East Center at the University of Utah, Salt Lake City. He has a Ph.D. from London University and a D.Litt. from Liverpool University; also an honorary Dr.Hum.Lit. from Baldwin-Wallace College, Berea, Ohio, and an honorary LL.D. from Brigham Young University, Provo, Utah. He has taught abroad in London, Bonn, Cairo, and Alexandria. In the United States he has been Medieval Academy Visiting Professor of Islamic Studies at the University of Michigan in Ann Arbor, Professor of History at Columbia University, Henry W. Luce Professor of World Christianity at Union Theological Seminary, Patten Visiting Professor at Indiana University in Bloomington, and Professor of Arab History and a member of The Institute for Advanced Study at Princeton. Historian, teacher, and author, he has written numerous books and monographs on such topics such as the history of the Crusades, and studies of Islam and of Eastern Christianity. He has also published definitive editions of ancient Arabic texts.

Here at Utah, in our Center for Intercultural Studies, we are great believers in audio-visual education, both in language and area studies. Thus, our experimental teaching of Arabic by the direct method has developed into the dual-track method wherein we use slides on a film strip synchronized with taped recordings of the spoken word. To avoid bookishness, we are eager that our teachers of Middle Eastern cultures make full use of suitable slides. When I teach my History of Egyptian Civilization and Culture course, for example, I begin by giving my students some idea of Egyptian chronology with a cinematographic film from our audio-visual department. After I've sketched in the overall picture with this film, I focus on individual periods with my own slides. In discussing the Pyramid Age, for instance, I show slides I've collected on the Pyramids. When I get to Luxor, I show all our available slides that illustrate its sculpture, painting, and architecture. In addition to enhancing my oral teaching with slides, I take my students to the Egyptian Room of our Museum of Fine Arts for additional visual exposure to Egyptian history.

Because the few cinematographic films that are now available for use as an introduction to a Near Eastern country are rigidly programmed (usually for propaganda), they are far from ideal for the classroom. Someday, God willing, we shall have teaching films made under scholarly supervision. Because it is so amenable to the teacher's varying needs, the color slide is our most important and useful medium for visual communication use in the lecture room. The good color slide puts life into the subject matter; its rich, lucid detail lends itself to analysis of specific problems; and its static quality can hold a scene before the student's eyes as long as the instructor wishes to discuss it. For making the essentials of Middle Eastern cultures come alive before our students, the color slide can be at least as important as the spoken and written word. The slides at my disposal—largely from my own camera—are not all of the high photographic quality that I should prefer, nor are they adequate numerically. Unfortunately, these are all that I can presently lay my hands on.

Were it possible to establish a comprehensive slide collection for classroom use, I would like to see it classified in a three-part scheme: geographical, chronological, and topical. First, the geographical categories would be comprised of single countries and areas. Second, within the geographical arrangement, a chronological system would be devised. For instance, in teaching the history of Egypt, I would like to see the monuments of the Old Kingdom—from 3400 to the 2000s—kept together. Following this, other categories, like the Middle Kingdom, the New Kingdom, the Ptolemaic, the Roman, and the Byzantine periods would continue down to the present day. Third, within the geographical and chronological groupings there should be further classifications according to topic. An instructor should not, for one period of Egyptian history, project on the screen a superficial potpourri of architecture, sculpture, and painting; rather, he should be able to illustrate architecture, say, in depth by dividing it into temples, tombs, mosques, etc., with a choice of, say, 50 slides on a specific monument.

I would find it most difficult to teach adequately a course on Islamic civilization without slides that would introduce students generally to the various milieus in which Islam began—the Arabian Peninsula, the Byzantine Empire, the Persian Empire, Egypt, North Africa, and Spain. After the general introduction, I would then want to use slides to illustrate the geography of each of the Islamic lands, beginning with features of the Hejaz—the bleak terrain where Islam was nurtured. Then I would need slides to illustrate the Islamic religion, a knowledge of which is basic to an understanding of the Islamic world. A slide collection exploring Islam as a religion must begin with the pilgrimage to Mecca and the rites at the Ka'ba and nearby holy places. Religious slides should include not only the holy cities of Mecca and Medina, but also the tombs of the Companions of the Prophet and the tombs of the great patriarchs of the monotheistic religions, from Christianity to Judaism to Islam. They should illustrate crowds at Friday prayers in the Badshahi Mosque at Lahore and at the Masjid al-Aqsa and the Dome of the Rock in Jerusalem. We must include the very important religious demonstrations at Judeo-Christian-Muslim shrines in Syria, such as the Christian monastery of the Lazarists, the Muslim mosque Jami' al-Umawi, and the Jewish shrine Bab Kisan. Because Islam is not merely a prescription for five daily genuflections, but an influence pervading every detail of a Muslim's daily living—diet, relationships with neighbors, and family life—we must be able to illustrate in the lecture room how a good Muslim spends his day.

Another historical truth which adequate photodocuments can reveal is that Middle Eastern cultures and civilizations are not exclusively Islamic; Islam contains vast heritages from Antiquity and from both Judaism and Christianity that are still living realities. In the Middle East, the three great monotheistic world religions—Judaism, Christianity, and Islam—are closely juxtaposed, and Islam—the final version of the monotheistic tendency—embraces many elements of the other two. In Cairo, for example, there are medieval churches, Al Mu'Allaqah and Qasr ash-Sham'a, the latter dating from the fourth or fifth century. And there is the medieval Jewish synagogue in old Cairo. For instance, on the site of the Byzantine church of St. John the Baptist in Damascus, now stands the Great Mosque of al-Walid, wherein the head of the Saint is still buried. How could one possibly discuss the Dome of the Rock in Jerusalem without mentioning the nearby Holy Sepulcher? How could one properly study Islamic Jerusalem without noting the ruins of the Temple of Solomon?

After studying Islam as a religion, a beginning class would be ready to learn about Islam as a culture, and here again, one needs adequate visual documents. Take education, for example: even for medieval educational institutions, such as the University of al-Azhar in Cairo or the Cairene madrasas during the Caliphate and later on in Ottoman times, we must have pictures. When a slide collection becomes an integral part of the apparatus of Near Eastern education, it will include enough illustrations of mosques to show that the mosque was not just a place of worship, but also a social, cultural, political, and educational center.

As for the place of architecture in a Near Eastern civilization survey course, a superb set of slides could be assembled on military architecture alone. Hundreds of useful slides could be devoted to the Citadel of Cairo, built by Saladin in 1172, as well as to the older Islamic Citadel of Aleppo. Another magnificent slide collection could illustrate the castles of the Crusades—such as Crac des Chevaliers, the Arab al-Karak, the Castle of Belfort, and others, slides of which are now virtually unavailable to teachers. Other examples of what can be usefully recorded photographically are the medieval bazaars in Cairo, Damascus, Baghdad, Istanbul or Shiraz.

So much more of the Middle East needs to be captured with the camera. The local departments of tourism have done a little, but their work, helpful as it is, has been unsystematic and unscholarly. When I think of slides and other illustrative material, I think of them as a reference library, not merely as a tool which is limited to a single purpose. I could use 10,000 basic slides properly catalogued—and by this I mean a descriptive note on each slide indicating subject, date, and other pertinent information.

A comprehensive archival collection is indicated to strengthen the kind of teaching of Middle Eastern studies in this country I have in mind and to serve our more than 1800 colleges and universities, all of which, in one way or another, could make good use of adequate photographic documents. To this end, I strongly urge the permanent establishment and enlargement of the Islamic Archives in one of our great universities. Personally, I would like to see the Islamic Archives in the Middle East Center here in the University of Utah. I feel confident that if Dr. Myron Smith gets the necessary support to establish the Islamic Archives on an operating basis satisfactory to him, he will have rendered a great service to Middle Eastern languages and cultures, to his country, and to the educational world.

DR. WALLACE S. BALDINGER is Professor of History of Art and Director of the Museum of Art at the University of Oregon, Eugene. His A.B. and A.M. are from Oberlin (Ohio) College, and his Ph.D. from the University of Chicago. He has taught at Washburn College in Topeka, Kansas, and at Lawrence College in Appleton, Wisconsin. As a Fulbright Visiting Professor, he was on the faculty of the National College of Arts, Pakistan. In addition, he has served as a Visiting Lecturer at Doshisha University, Japan.

My thirty years of teaching the history of art began in an institution where there were no slides. My makeshift visual approach consisted of passing illustrated books and journals around the class. As long as there were no more than a dozen or so students, the method was better than no illustrations at all, although it did slow down the pace of lecturing because each member of the class had to look at a picture before I could discuss it. Even so, we never seemed to get anywhere with our studying.

What a contrast from the modern method of teaching with slides: now my students can study a projected slide of an artifact at the same time that I am lecturing about it. Moreover, they can see equally well from the back or front of the room; and, most important of all, every student in the classroom can see the significant details that would be visible only to those in the front row were the original work of art itself on display.

Especially for architecture, slides provide a quality of visual teaching that no other visual aid can match: the succession of perspectives from above and below to show the environment, the actual context in which the structure exists; the variety of viewings from one side to the other; and the succession of details. Obviously, such a method of teaching architecture requires more slides per building than a painting. Because an architectural monument exists in third-dimensional space, with space inside as well as outside, it can't be adequately seen in a single view of the whole and a few close-ups of important details. I think it safe to say that the greater the number of slides, the better a course in architectural history will be.

Unfortunately, there are not enough slides of Eastern architecture available to realize this ideal of the historian. The difficulty I experienced in finding satisfactory slides for organizing a course on the history of Oriental art led me to spend my first sabbatical in 1952-53 in Japan so that I could build up a slide collection on Japanese architecture and art.

A similar difficulty led me to take my second sabbatical in Lahore in 1960-61, when I photographed the architecture of West Pakistan and India. Thanks to a grant-in-aid from the University of Oregon Graduate School, I returned from these trips with approximately 4600 slides. With this photographic documentation I have been able to offer a highly successful course in the history of Indian architecture and art. These slides allow me to give students a sense of the physical reality of the buildings and their environments that I had never before been able to communicate. The Taj Mahal, for example, is one monument that everyone has heard of but few really know, except for that one view along the main axis from the entrance gateway to the mausoleum proper. While I was in Agra, I photographed the Taj not only from this angle, but also from many positions around and through the garden and at many different times—sunrise, mid-morning, noonday, and evening. As I observed subtle variations of the Taj during the photographing process, I discovered its overwhelming grandeur. Now that I have slides to re-create that revelation, I find that I can effectively communicate this enthusiasm to my students—something I was never before able to do because of inadequate slides.

In teaching appreciation of the plastic arts, a presentation with slides can be more effective than observing the work of art at first-hand. For example, when Dr. Myron Smith gives a demonstration lecture on Safavid Persia, as epitomized in the architecture of Isfahan, he employs the illustrative resources of many superb slides of such a masterpiece as the Royal Mosque (Masjid-i Shah). He organizes his presentation logically by showing first the relationship of the monument to the city as a whole, then the relationship of the building to the quarter surrounding it, then its relationship to other structures in the immediate vicinity. He continues by narrowing the scope of observation to the approach to and various parts of the entrance, details of the tile work, the vaulting, and, finally, interior views and details. The audience is with him every step of the way, reacting positively to close-up views of features that could be but imperfectly observed on the building itself. If a teacher were to lead a similar tour, literally, through this or any other monument, he would be obliged to point out details from a distance. He couldn't expect a platform to be erected before every part he wishes to be examined. And even if there were scaffolding, it would undoubtedly take so long for each student to climb and look that the tour would never be finished. With slides, a lecturer can conduct in one evening an architectural tour that can be more illuminating than looking at the actual structure.

Slides, for classroom use, are also superior to motion pictures. It is true that with motion pictures an observer can look all over the exterior and interior of a building and, in doing so, experience a sense of the physical presence of the structure in deep space. The difficulty with this visual approach is its temporal and spatial inflexibility. Composed, perhaps even admirably, by a skilled director or editor, the cinefilm, in the context of the classroom, is, by its very nature, predetermined. The instructor is obliged to adapt himself to the sequence of the film, not vice versa as the situation ideally should be. With slides, on the other hand, the instructor can make all sorts of combinations and re-combinations, communicating subtle, complex relationships that cannot be conveyed by a film. It would be next to impossible, for example, to present a satisfactory study of Islamic minarets with a motion picture documentary because only after tedious, time-consuming and costly cutting and splicing could the necessary back-and-forth comparisons be made.

Another argument in favor of slides pertains more to the teacher-scholar than to the student. Whenever I prepare a lecture for the classroom or the public lecture hall, I find that selecting and arranging the slides becomes the most important part of developing my talk. Looking at one slide next to another, for example, stimulates new ideas, new angles of interpretation. I therefore find that I am continually doing research with my own slides. For instance, in my 1960-61 research in Pakistan and India, I committed myself to a study of the relationships between the sculptures of Gandhara and those of the Kushan and Early Gupta eras. In the process of working up the material, books were, of course, indispensable—I had to use them. But the more slides I had, the farther I was able to go beyond the scope of the books to explore new angles in original sources, new relationships, new ways of approaching the study that books alone or even personal travel could not have offered me. These slides became the documentation of my on-the-spot investigation which I could re-experience as many times as I looked at the slides. In fact, I am still going back to these slides, as I shall for the rest of my life, finding in them aesthetic values that I realized but dimly, if at all, when I was making the photographs.

Let me say, in the light of my teaching experience, one final word. I have always felt the need to document photographically the important works of art in any subject that I work with, and I have always felt handicapped by my inability to visit the sites and personally make satisfactory slides. Because, for example, I have never been able to get to Iran to photograph the mosques of the great centers like Isfahan and Shiraz, I have had to depend on slides offered by others who have had that privilege.

A slide collection should not be minimal. For example, in teaching Oriental art history, I started using the University Prints Islamic slides as soon as they came out—late, I must say, in comparison with the other fields which University Prints did cover. I found that for a year or so newness made working with them stimulating. But I realized, during the third, fourth, and fifth years, depending almost exclusively upon these limited slides, that my course was becoming ossified. There was a sense of limitation, as though a pattern had been determined in advance, and I felt the need to break out of it; I am sure that my own feeling for a need for extending beyond this immediate body of material was communicated to my students.

My experience leads me to conclude, therefore, that the larger the slide collection, the more versatility the instructor will develop, the more he will be stimulated to carry on researches far beyond anything that he had even imagined he was capable of as an undergraduate or as a young teacher just starting out in the history of art. More slides mean more challenge; more challenge means more intellectual stimulus; more stimulus means better scholarship and teaching. The more limited the slide collection, the more limited the capabilities of the man, however able he is potentially as a scholar, researcher, teacher; the more extensive the slide collection, the more challenge he will have, the more stimulus to go on continually as long as there is any life left in him and the will to carry on.

Therefore, I welcome the many possibilities which the concept of the Islamic Archives opens up for art history and for Middle Eastern studies. We scholars and the studies both desperately need such an iconographic reservoir to which college and university departments can turn for documents for research and teaching. If the Islamic Archives could be established in the manner envisioned by Dr. Myron Smith, I would be delighted to permit duplicates to be made of the 4600 slides that I have given to the University of Oregon Library. I would gladly do the same for any other area archives; for example, I would consider it an honor to contribute duplicates of my Japanese slides to an Archives of Far Eastern Cultures. I strongly advocate, from conviction based on personal experience, the establishment of the Islamic Archives on a working basis to provide the finest possible iconographic resources for studying and teaching the cultures and civilizations of Islam and the Near/Middle East.

DR. ROBIN BARLOW is Associate Professor in the Department of Economics at the University of Michigan, Ann Arbor. His B.A. degree is from Oxford University; his M.B.A. and Ph.D. degrees from the University of Michigan.

I would be interested in using photodocuments in teaching my course on contemporary economic problems of the Near East. If appropriate color slides were available, I would certainly use them to illustrate economic activity, e.g., desert terrain, cultivated valleys, sheep farming, abandoned *foggaras*, terraced hillsides, ploughing, harvesting, irrigation machines, village dwellings, livestock, animal transportation, bazaars, craftsmen's activities, modern buildings, factories, dam sites, oil wells and refineries, pipelines, and tanker quays. If there were a center from which I could obtain such color slides—the photographic format that I prefer over all others—I would by all means use them. And I would be delighted to contribute for duplication in such a center my own color slides taken during a 1960 field trip to Cairo, Alexandria, Luxor, Damascus, Beirut, and Byblos.

DR. LEONARD BINDER is Professor and Chairman, Department of Political Science, the University of Chicago. His B.A. and Ph.D. degrees were granted by Harvard College and University. He also studied at Oxford and Princeton Universities. In addition to teaching at the University of California, Los Angeles, he has conducted field research in Pakistan, Iran, the United Arab Republic (Egypt), and Lebanon, and has resided several years in Palestine-Israel. A Fellow of both the Ford and Rockefeller Foundations, he is also a Woodrow Wilson Fellow.

Because students simply have no visual concept of the Near East, it is absolutely necessary that they be shown maps in studying the political sociology of the Near East—preferably in a lighted classroom so that they can take notes while watching. For my teaching I need quantities of maps in slide form on all kinds of subjects. I need maps showing linguistic variations; population densities, races, and tribes; agricultural and mineral products; roads and railways. In short, I need maps of everything that can be shown on a map. Also—if only they were available—I could use the following as supplements to the maps: slides of political rallies, popular demonstrations, people signing petitions, parliaments, a courtroom, and government offices.

DR. CLARKE BROOKE, JR., is Professor of Geography and a staff member of the Middle East Studies Center, Portland (Oregon) State College. His B.A. and M.A. degrees are from the University of Washington, Seattle; his Ph.D. from the University of Nebraska, Lincoln. From 1960-61, he did field research on famines in East Africa under a grant from the National Science Foundation. Later (1964-65), he studied food-related supply problems in the Near/Middle East on a NDEA-Fulbright-Hayes Fellowship, and during 1967-68 was Fulbright Lecturer in Geography at Kabul University, Afghanistan.

The Geography Department at Portland State College presents a variety of regional and systematic courses covering most of the continents. We do use visual materials, but we find that they are not equally available for various areas of the world. In the case of the Middle East, there is a great need for visual materials dealing with the cultural as well as the physical landscape.

Geographers studying the physical landscape of the Middle East are interested in such features as the diversity of landforms and the distribution and variety of vegetation, and for these subjects only a limited number of visual documents are to be had. Photodocuments of other physical aspects are also hard to come by, such as the changes in vegetation and soils induced by man as a result of cutting, burning, or grazing practices and overstocking. We urgently need visual materials about soils—not only soil types, but also examples of sheet erosion, gullying, salinization, and the silting of canals and aqueducts.

We discuss in geography classes such problems as the use and misuse of soils in the Middle East, and we regret the lack of visual materials to present these problems meaningfully to our students. We would like to show pictures of poor drainage practices and good drainage techniques. We would like to show films that demonstrate the constructive, as well as the wasteful and destructive aspects of man's use of resources. We need many other photographic documents in order to illustrate drainage of marsh lands, actual irrigation practices, and terracing. If there were an extensive as well as an intensive collection of Middle Eastern photodocuments, I most assuredly would make use of it.

MR. CHARLES N. BUTT is Assistant Professor of Education at California State College, Los Angeles. His B.S. and M.A. degrees are from the University of Washington, Seattle. He has done additional graduate work at the University of California in both Berkeley and Los Angeles; also at the University of Southern California. He was Director of the Audiovisual Program at Occidental College in Los Angeles from 1946 until 1955. In 1960-61 he was Director of the NDEA Modern Spanish Films Project, then, in 1965, accepted a six-months' assignment from UNESCO to serve as Technical Expert in Audiovisual Education at the Audiovisual Center of the Ministry of Education, Caracas, Venezuela.

In the School of Education here at California State College at Los Angeles, I teach audio-visual education, a teacher-training course required of all our teacher candidates. Previously, I organized and administered the audio-visual program at Occidental College in Los Angeles. Before my specialization in audio-visual education, I taught foreign languages, primarily Spanish, for a number of years. As a member of the Audio-Visual Committee of the Research Council of the Modern Language Association of Southern California, I discovered that there are many teachers of Spanish in this area who would gladly contribute their slides of Spanish and Latin American travels to a cultural exchange.

Slides are excellent means of stimulating specific conversations in language classes; because the picture on the screen imprints the same image on the mind of each student, thus providing him the opportunity to connect the new words being learned directly with the concepts being seen on the screen. In the foreign language field, we have, heretofore, been prevented from establishing such a valuable teaching tool by the lack of funds to support a central source of slides. In order to get the best possible slides, such a repository should collect on a national, not a regional, basis. These could come not only from teachers and scholars who have made field trips, but also from tourists who would be willing that their slides be duplicated. Because the cataloguing must be done by scholars who know their fields, building a collection like this is not a job for a commercial enterprise. I would suggest graduate students for this because it would give them professional experience.

As foreign languages—even Arabic—become incorporated with greater frequency into the curricula of the elementary and secondary schools, the social studies will soon follow with cultural study. When this occurs, teachers will be clamoring for visual documents on the Near East as vehemently as they are now demanding visual documents on Spain and Latin America. Spanish, for example, is now required at the sixth grade level in California. But we face a serious problem because most of our sixth-grade teachers are not prepared to teach Spanish. Some are bilingual, being of Latin American background, but many others have no language background at all. To remedy this, we are using television teaching, as well as peripatetic teachers to go from school to school. But even more serious than the lack of qualified teachers is our lack of visual materials. The California State Department of Education has prepared teachers' guides, but this will not be enough.

We need many kinds of teaching materials at all levels in our foreign language program including filmstrips and color slides and the latter especially for our colleges and universities. For our elementary schools, organizing a national visual aid collection along the lines of the Islamic Archives could mean the difference between the success and failure of our language programs.

DR. DAVID R. COFFIN is Marquand Professor of Art and Archaeology and Chairman of the Department of Art and Archaeology at Princeton University, where he earned his M.F.A. and Ph.D. degrees. From 1947-49 he was instructor in Fine Arts at the University of Michigan, Ann Arbor; from 1951-52, Fulbright Research Fellow in Italy; and from 1963-64, Research Fellow under the American Council of Learned Societies.

I am pleased to support any plan that would make available to scholars and teachers of architectural history the visual material that is so necessary for classroom communication, yet so difficult to obtain. Several years ago, when a group at Princeton formed the Color Slide Cooperative to pool slide resources, the University aided by providing space and other encouragement. Small as this movement was, it nevertheless gave impetus to making these visual aids more readily available to scholars. Although this cooperative slide venture produced a few dozen color slides on Near Eastern and Islamic art and architecture, there remains an acute shortage. I, therefore, strongly favor making available to teachers and scholars the important collections of photographic and color slides that have been assembled over the years in the Islamic Archives.

And I advocate the adoption of such a plan for other fields in which adequate slides are difficult to obtain—I am thinking of the Far East; I am thinking of Southeast Asia; I am thinking of Africa and the rest. These areas are going to become increasingly important for teachers and scholars, and the present supply of relevant photodocuments is scanty, indeed.

No teacher or scholar of the fine arts will ever have all of the visual materials that he would like to have, but he should most definitely have access to at least a working nucleus of slides. Even such a minimal collection—particularly in Islamic decorative arts and architecture—is not available to teachers and scholars dealing with the history of art and architecture. Since teachers of art and architecture must rely heavily upon slides to communicate ideas and evoke enthusiasm, I urge that the Islamic Archives be established on a working basis as quickly as possible.

DR. CARLETON S. COON is Professor (retired) of Anthropology at the University of Pennsylvania, Philadelphia. His undergraduate and graduate degrees are from Harvard, where he taught from 1935-48 (except for the World War II period), with final rank of Professor. From 1948-63 he was Professor of Anthropology and Curator of Ethnology in the University Museum, University of Pennsylvania.

Every field anthropologist should also be a professional photographer. You absolutely need pictures; you cannot describe people or their houses or their material culture or anything about them unless you have a good photographic record. There is no substitute for good photographs and I took over 2000 of them on my last field trip, all of which have been extremely useful to me.

I know of no organization, other than the Islamic Archives, which is systematically collecting this type of photographic documentation to be used for the benefit of scholarship.

DR. FREDERICK J. COX is Professor of Middle Eastern History and Director of the Middle East Studies Center at Portland (Oregon) State College. He served as Director of the Portland State College/ the American University in Cairo Summer Institute in Arabic Studies from 1964 through 1967. His scholarly interest is the history and diplomacy of the Middle East, with emphasis on American/United Arab Republic (Egypt) relations. His undergraduate and graduate degrees are from the University of California at Berkeley. He has been a Fulbright Scholar in Egypt, and has taught at the University of California, Berkeley; San Francisco State College; the University of Alabama, Tuscaloosa; and Cairo University.

At Portland State College we have a minimal collection of photodocuments and cinefilms relative to Middle East studies. Much of the visual material consists of odd groups of slides that various staff members have gathered in their travels to the Middle East. We lack a comprehensive collection of photodocuments encompassing geographical, architectural and social features. There are three principal reasons for the lack of adequate illustrative documents for the various programs in Middle Eastern studies. The first is that only recently have Middle Eastern courses been taught to any extent at the undergraduate level. The second is that many institutions have not deliberately engaged faculty interested in teaching with visual documents. The third reason is that the studies do not as yet have a central clearing house or agency to facilitate the acquisition of visual documents for use in Middle Eastern courses. Personally, I would welcome and use photodocuments in teaching Middle Eastern history. They would be extremely useful in providing the students with recognition, recall, and reinforcement aids. Specifically, I need slide materials that would vividly present the modern Arab world to students—slides of political personalities, notable monuments, and the distinguishing geographical features of the area.

There has been some awareness of the vital importance of using photodocuments to present facets of Middle Eastern studies by various agencies. I would cite the pioneer work by Dr. Myron B. Smith of the Islamic Archives, the film lending library of Aramco, the contribution by several free lance professional photographers, notably Julian Bryan, and the excellent material supplied by the International Communications Foundation. But these resources are not enough. What the profession needs is an extensive collection of visual materials and documents from which instructors can select and exhibit according to the needs of their courses. I heartily recommend and advocate the establishment of a national central depository, whose resources would be made available to all scholars in the field of Middle Eastern studies.

DR. DOUGLAS D. CRARY is Professor of Geography at the University of Michigan, Ann Arbor, where he earned his A.B., M.A. and Ph.D. degrees. He did post-graduate study at Harvard University.

In both my geography research and teaching I depend heavily on visual material, most of which—both slides and films—I have prepared myself. On my field trips in the Middle East and Africa, my cameras are quite as necessary as my notebooks; in fact, much of the information I collect is recorded on film. In teaching, I find that after I have verbally sketched out a geographical perspective, I follow with pictures—slides or film—to let the student see for himself what I have been talking about.

In my teaching, I use any useful photographic document—even a filmstrip—every chance I get. I have nothing against a well-prepared filmstrip, but many filmstrips aren't as useful as they might be because they are put together by people who don't know the subject. But for the inexperienced student who has not had the advantage of travel in the area, anything and everything visual can help. The value of a picture in helping a student see what an Arab's costume is like, or his fields in the countryside, or his primitive plough, or his water buffalo, or his house, or his village—we must grant the value of any such visual communication, however superficial, in the same sense that we allow a degree of educational value to the National Geographic even though it is reputedly edited for 12-year-old children. A picture fixes in the minds of students not only what the object we are discussing looks like, but at the same time identifies it with its particular location, which, in turn, relates it to the other objects and places being studied and what they look like.

Many of my slides and films are of maps, the geographer's basic and unique document to communicate visually such basic information as population distribution and terrain. By using maps which present various disciplinary approaches I get my geographical results by starting with the physical environment and then relating this to the historical, the human, and the economic factors. For the map is the unique tool of the geographer: all phenomena which are mappable are theoretically geographic. A map is, of course, a visual presentation of data, measured in many different ways, depending on the factors to be shown, as population density, economic resources, ways of life, or anything else that can be recorded in various patterns and distributions on a map. From there on, the methodology of geography becomes in essence the comparison of such maps and the explanations of patterns and the interrelationships between them. Yes, this is a visual approach to geography, one which may even be unique to it, for whenever anyone uses a map as an illustration, he is using a geographical technique.

In the ordinary geography lecture, the map is always the background, always the outline of the area, the location of what we are talking about. In the illustrated lecture following the presentation of geographical conditions, when it is necessary to see where we are in unfolding a story—telling the story of an area through slides—it's easier to insert a slide of a map and simply say, "This is where we are now," rather than endure the confusion of lighting the room and referring to a wall map.

In my research I take specific photographs of specific situations which, as I encounter them in the field, illustrate specific points, in terms of irrigation, or in terms of a structure which is unique, or in terms of a method of land use. My field photographs used to be black-and-white, which reproduce well in a scientific journal, but black-and-white negatives from color transparencies are now equally satisfactory. When in the field, I also take as many pictures as I can to record as much as possible of my impression of what a town is like, what the countryside is like, what the view from the top of a mountain is like, what the mountain itself is like, the physical features, vegetation, methods of communication, settlement patterns, and people in their activities. These slides will give to the—shall we say—uninformed or uninitiated student a feeling of immediacy, of being in other lands and in the presence of other peoples. If I can convey this immediacy of exotic lands and people, then the picture is indeed worth a thousand words.

Occasionally, when I can find a useful or unusual slide in the commercial catalogues, I buy it for my own collection. Most of my material, however, I've photographed myself, which gives me the advantage of being able to talk about it with the enthusiasm of first-hand experience. Some slides I've lent to others for specific purposes. I've also borrowed from friends slides that I just didn't happen to have—a photograph of something which for some inexplicable reason I did not take when I visited the site and later wished that I had.

In addition to personal acquisitions, I can also obtain slides from our departmental collection here at Michigan. Recently it has been necessary to change from the old 3-1/4" x 4-1/4" glass slides to the newer 35 mm. film format, often in color. The 35 mm. replacements consist of donations from staff members as well as originals and copies of commercial slides. Fortunately, we were recently given a sum of money by the parents of one of our former students to amplify our departmental collection. Although our departmental slide collection is arranged systematically by country and subject, its effective functioning is hampered by the absence of any one individual to ride herd on it and to see the acquisition project through.

Were the present experimental holdings of the Islamic Archives to be vigorously expanded, I would find such a corpus exceedingly helpful for my work in geography. In addition to slides, I would like to have access to the Archives' ring-binders of photographs assembled by countries according to such subjects as boats and shipping, pastoral life, the market place, food preparation, fruit growing, rural life, village life, and city life. These photographs could be consulted as a reference collection in book form or arranged on a bulletin board in *ad hoc* exhibitions. Although I am not inclined personally to use loose photographs for my students, I would undoubtedly find them valuable for illustrations were I writing a textbook on the geography of the Middle East.

We are seeing more and more Near Eastern photographs in our popular, semi-popular, and scholarly publications. Possibly the Islamic Archives ought to consider assembling the useful illustrations as a straight picture collection, so that a scholar could look through it and see pictures arranged according to various categories and discover visual material that would be of value to him to illustrate his publications or textbooks. One of my colleagues uses such illustrations with considerable success for *ad hoc* exhibits: every week, he tacks pictures which he clips from magazines on a bulletin board outside of his office and people stop and look at them all the time. This use of illustrations seems to have very worthwhile results, for people who aren't taking his course are attracted and will stop and look.

More naturally disposed to the use of visual material than most disciplines, geography urgently needs to be visually communicated to Americans, who, although reputedly informed, should take immediate steps to ameliorate their geographical illiteracy. It is incumbent upon us geographers to familiarize American students with the peoples and lands of the rest of the world—a task that can be performed efficiently and effectively only if we have easy access to scholar-oriented collections of photodocuments such as those in the Islamic Archives.

From my point of view, as a geographer, it would be a great help to teaching and research to be able to ransack the Islamic Archives for photodocuments for my immediate scholarly and teaching needs, for my own working collection on North Africa and the Middle East, and for basic additions for our departmental files.

DR. MARIAN B. DAVIS is Professor of Art at The University of Texas, Austin. She holds A.B. and M.A. degrees from Washington University, St. Louis, Missouri, and the A.M. and Ph.D. from Radcliffe College, Cambridge, Massachusetts. Since 1963 she has served as Curator and Acting Director (in the absence of the Director) of the University Art Museum at The University of Texas.

Any teacher of non-Western art history who tries to establish a working slide collection—as I have been trying to do on the arts of India, China, Japan, Indonesia, and Korea—soon encounters the problem of balance. While some subjects are usefully documented, other categories are inadequately covered or not documented at all. The material needed to fill the lacunae may exist without the knowledge of the collector, or it may not yet exist. It is, therefore, mandatory that central slide repositories dealing with specific disciplines be set up. Thanks to his imagination and devotion to the studies, Dr. Myron Smith has created in the Islamic Archives the pattern for such a repository.

We have seen in Dr. Smith's lectures on this campus demonstrations of excellent quality in slides. He has shown us how slides may be used to juxtapose related concepts: for example, in his talk on minarets, he showed us structures similar in function but from many parts of the Islamic world and therefore different in form and decoration. This is but one of many kinds of explanation by comparison that the art history teacher is too frequently prevented from making because the appropriate slides are not available.

Dr. Smith's demonstration lectures have shown us that he has found many rare slides of high quality for the Islamic Archives: a unique corpus of teaching and research materials that needs to be made available to scholars in America and all over the world. The Islamic Archives is an exciting cultural accomplishment, not only for the quality and quantity of its holdings but also because it establishes a pattern which may be used for documenting so many other cultural-geographic area disciplines.

DR. ROBERT H. DYSON, JR., is Curator, Near Eastern Archaeology, University Museum, the University of Pennsylvania, Philadelphia, and Professor of Anthropology at the same University. His undergraduate and graduate studies were done during 1951-54 at Harvard University, where he was a Junior Fellow in the Society of Fellows. He has served as Field Director for the University Museum, the Metropolitan Museum of Art, and the Archaeological Service of the Hasanlu Expedition in Iran. In 1961-62 he was Field Director pro tempore of the University Museum's Tikal Expedition in Guatemala.

This discussion will deal with the uses of photography in field work and in research and teaching in the fields of anthropology and archaeology. For the anthropologist and archaeologist, a single photograph can serve as a field record, a research document, a visual medium in teaching, and a statement in a publication. As the principal raw material in our comparative studies, the photograph is therefore essential to us for several reasons:

First of all, let us look at the photograph as a record of what we find in the field. In an archaeological excavation we use the camera to make a permanent record when we uncover an artifact which may later disintegrate or disappear before we are able to get it back to the laboratory for further study, or which we are not able to remove from the ground safely and keep in its original condition.

Secondly, with a photograph we can record an object or group of objects in context, which is important for us: for example, if we can fix the exact positions in which artifacts are found in burials or in certain architectural remains, the photographic record will assist us later on in reconstructing the data into an interpretative picture.

Thirdly, by making a photograph of a large or heavy monument or a cave painting that can't be moved from the field, we convert the artifact into a mobile document.

In anthropology, we do the same kind of recording with living peoples: that is to say, we record the peoples not only in terms of their physical appearance, but also in the context of the activities in which they're engaged, in the context of their native landscapes, and in the context of their villages and their homes.

So we see that the application of the photograph to field work is basic. In other words, the field photograph is the first major and fundamental record: it provides the necessary and accurate statement of what exists.

Once we have a photographic record of what exists, how do we use it? There are several applications:

First of all, a selection (and we must stress it is only a small selection) of the photographic field record is usually included in the publication (or several publications) in which the results of a particular research activity are set before the public and the scholarly world. Photographs are a necessary part of these publications, primarily because we can't have the original objects in every part of the world where scholars and students want to study and talk about them. The published photograph is therefore a means of dissemination, a medium of communication, which has converted the object into a portable document which has now been reproduced in many copies. Publication of a photograph means that the number of people who can have visual access to the original object is multiplied by an indefinite number.

Secondly, often we can better see many of these objects and artifacts in a photograph. For example, we can take a microphotograph which shows details that might be quite difficult to see with the naked eye.

Thirdly, many archaeological objects are too fragile to be handled continuously. Once such an object is given proper coverage in a group of photographic documents, we can, in effect, handle it at will and close-up.

An important qualification of the usefulness to archaeologists and anthropologists of our published reports is that although they will move over the earth's surface in many directions, the photographic reproductions therein represent, nevertheless, only a small selection of the artifacts which have been recovered from a site or locality and which ought to be available for study. So we are always left with the problem—if we are doing serious research, or if we are trying to teach certain selected subjects—of maintaining access to the unpublished portion of a corpus of photographic evidence, for the whole body of evidence recovered from a site may prove to be essential to our special or comparative studies.

And this brings us to a most pertinent point to this present inquiry, which is the use of photographs in teaching. In my opinion, the role of the photograph in teaching is very much underdeveloped in current usage. I think this time lag in classroom communication springs from two causes: one cause is the cost and inconvenience involved in getting photographs into a scholar's hands; an equally important cause is the scholar's difficulty in locating the photograph he wants to use. Usually, if a scholar knows one or two colleagues who are interested in a specific subject, finding the right photographs may be fairly easy: he can call them on the 'phone and probably get the slide or photoprint he needs for his class. But because our courses tend to cover a wide range of subject matter, one can't know all the scholars who are involved in all the areas of research, and even if one did, one can't call up all of them to find out who has a photograph of this, that, or the other thing. The result is that a scholar either makes do with what he can find in an occasional publication, or he doesn't use any illustrative material at all. And this, of course, means that the knowledge imparted to our students is greatly restricted since the students must have the visual images of the subject materials being talked about, whether they be peoples and landscapes or objects and excavations.

This consideration of the use of the photograph in teaching is purely to the point of communicating directly about a specific people or a specific object. But in taking the photograph from our teaching into our research, we go beyond this point into the problem of comparative studies. It is, of course, in the area of comparative studies that anthropology has made its name in the scholarly world; this is the great technique which it has developed and which leads us to all kinds of new information. To successfully employ this technique, we must be able to bring together in one place such diverse phenomena as a variety of peoples, a variety of situations, a variety of house-types, or varieties of objects of all kinds—depending on what our specific interest is—in order to make detailed comparative examinations. The impossibility of amassing the originals in such study groupings is obvious. Even if, for example, all concerned countries were willing to allow the export on loan of all the bent-tanged edged weapons in their museums, the physical effort of assembling all these daggers, swords, and lance heads in one place would make it pointless to try. But with photographs we can do it: we forget the frontiers, we eliminate the weight, we reduce the size, we disregard monetary values, and by letting the photoprint serve as the original object we can essentially bring these objects together and get on with our work.

So we see that from the point of view of doing our research, it is absolutely imperative that we scholars have ready access to photographs. If we go into the study and the library of any scholar working in the fields we are discussing we will find that he always has a file to which he is adding bits and pieces from other scholars' photographic collections, and, of course, he will maintain a file of his own slides and pictures.

There is a great amount of duplication in taking photographs and color slides—so many persons are always photographing the same thing. We could eliminate some of this needless duplication if only we would pool our present resources and stop going to the same building and taking the same picture from the same viewpoint across the street.

So far, I've been talking about the creation of documentary photographs in the field, primarily by individual scholars or by scholars working in teams of two or three, and the use of these photographic materials by individual professors in teaching in universities or in carrying on their research. But it is necessary in this day and age to take a wider view and to see what the cumulative effects of these activities is likely to be.

In an article that I published a little while ago ["Selected Aspects of Archaeology, 1958-63", Annals of the American Academy of Political and Social Sciences, 351 (Jan. 1964): 181-93], discussing archaeological studies in relation to the printed word, I pointed out that in the sheer volume of what is being published we archaeologists are approaching a state of crisis in our ability to integrate our material and communicate with one another and that some over-all organization and integration of the raw and finished materials of our studies is essential if the efficiency of this field of research is to continue.

As we know, the tradition in archaeology has always been that of individual scholarship, with each scholar collecting his own material and handling it and dealing with it in print. This tradition has recently been broken down, first of all, by the introduction of team research. We now have a variety of disciplines cooperating on a single project or studying a single area, and the information which individuals in the team accumulate is borrowed back and forth and is put together to make an over-all picture. Even an archaeologist today doesn't study straight archaeology: he's studying language, he's studying anthropology, he's studying geography or geology, and information from all these ancillary disciplines is grist to his mill. But while he draws on the resources of the other fields, he must be able, for his own part, to contribute the resources of his own to these cognate disciplines if the general questions in which he is concerned are to be studied in depth and breadth and answers arrived at which are meaningful.

So we realize that team research in the humanities has already made archaic the image of the ungenerous individual scholar clutching his research materials closely to his chest. Furthermore, we now have far more graduate students in the training process than ever before, which demands that we be able to handle raw materials in large quantities, organize them, and allow a number of people to work with them.

The end result of the numerous training programs which are pouring more and more people into the study of foreign areas (and the Near East is certainly a primary area in this regard), the rise of the position of the United States as an international power, the sending abroad of endless numbers of persons on all kinds of governmental and private projects in the way of foreign aid, economic development, political advising, scholarly research, and so on—all these activities have created a great community which has a valid and vested interest in these raw materials. These photographic and other documents—first utilized in the study, the classroom, the seminar, and the learned journal—also have their functions in the actualities of our foreign policy and in those aspects of world history-in-the-making wherein our country now finds itself.

Because this community of scholarly and governmental interest is widespread, because it operates in a number of academic disciplines, the need is even more pressing for some way to coordinate the available raw materials we need to use. And in terms of photographs—as in terms of the written word—we are obviously at a point where, if we are to begin to use all of the data which our field work and our modern methods of recording have brought to light, we have also to think in terms of some over-all method of integrating it, of organizing it. That is to say, we need to set up some kind of basic photographic archive, where this material would be received, where it would be catalogued, and where it would be made available with some catalogue system comparable to that for books in a library. What we scholars need is a facility to which we can go and look, find and ask for the raw material we need for our research and teaching, and get it.

Since the authorship of this photographic material is not so important as in the case of a book, documentary photographs would have to be catalogued under some system of categories which would lead a scholar to the subject matter with which he is concerned. This might involve cataloguing a single photograph under more than one subject, for scholars in different disciplines will look at it from different viewpoints—will take different information from it. A duplicate photographic print or slide could go out to students and scholars for use in research: it wouldn't have to go with permission to publish, for the inherent exclusive publishing right of the photographer should be protected, just as an unpublished thesis may be borrowed with permission for examination. The limited scholarly use of such a duplicate photograph or slide should include the right to use it as an adjunct of teaching in a seminar or in a classroom.

If such a collection and service facilities for it could be set up, the end result would be really useful: it would be a repository to which all scholars would automatically send a selection (or as much as possible) of their photographic materials, so that there would be building up not only a resource on materials being currently studied and being currently recorded in the field, but as the repository developed and continued it would also become historical in its own right in the sense that it would accumulate the research materials of scholars from generation to generation: it would reflect their individual interests and style of scholarship, as well as record the condition and state of the field of study itself from one decade to the next; in the same way what was being recorded in "current" field work would reflect changes in existing conditions over the years. For example, had we a series of dated photographs extending over the last century of certain villages in Iraq or Iran, made every decade or so by scholars working in the area, what a fantastic historical record would now be ours: with that record we could illustrate and document the contrasts and the amounts and the rates of change that have taken place from a hundred years ago to the present. Such an iconographic record would lead us to developments and to results never expected: having set up the repository merely as an immediate source for visual materials, the accumulation of these photographic records would in itself form an entirely separate kind of documentation, ultimately a field for research in itself and on a quite different level.

If there be any doubt as to whether this kind of documentary facility would be useful to the individual scholar, may I answer by pointing out how I use the photograph in teaching. Here at Pennsylvania we have two kinds of classes: general classes, which are very large—perhaps 40 or 50 students—and then the seminars for advanced work with two to five graduate students. As for the lecture classes, because they contain too many students to look at a handed-about individual photograph (granted that we might have a photoprint that we could use), in that size of class we normally project slides, preferably in color. I assume a photographic repository of the kind I have been discussing would include color slides along with black-and-white photoprints and their negatives, this because slide lecturing and color slide taking is a major activity of scholars in my field.

If scholars and the public could make their useful color slides available for duplicating by a central repository, the duplicates could be made available for teaching purposes in college and university classrooms, but not for commercial lecturing. Available duplicate slides would be a great help to the studies, to the students, and to the teachers because it takes a long time to build up a proper slide collection and in trying to teach survey courses it is impossible to convey any real sense of the material unless the students can see the subject matter illustrated by projected slides.

On the other hand, when we are dealing with graduate students, we are more apt to be concerned either with specific objects that we want to study for some reason, or with the comparison of a number of similar objects, and it is here that large, clear photographic prints are more useful, for we can lay photographs out on the table in front of a few students who can then work from them just as though they were working from the objects. Of course, the photograph can't entirely replace the presence of the object, but since we usually have to work with something less than reality, the photograph is next best to the original. Also, it is very good training to have students make tracings or line drawings from photographs: they can learn these objects by drawing them and can better understand a design by copying it in a simple sketch.

In teaching from photographs we normally have to use a combination of those that we have brought back from our expeditions or that we may have here in the Museum (which will be more or less accidental since the Museum has no program for the systematic collection of photographic material from any particular area), plus what is published in books and journals. Even though books are more portable than the objects, still they are very unhandy because they may be quite heavy and using them means they have to be brought from the library of the University or of the Museum, arranged around the table (where they take up a lot of space), and so on. If we could have available the many single illustrations we need, they would facilitate our ability to teach our graduate students, allow us to take study material home, and perhaps have a class meet elsewhere occasionally, in or outside the University. As of right now, we must meet right here in the University Museum: we really can't discuss a problem somewhere else because we can't carry fifty or a hundred pounds of books around with us in order to have the illustrations where we want to use them.

As we are talking here, it occurs to me that it might be helpful if there were more photographic documentation available which we could take to our annual meetings, where scholars get together informally in the evenings and have a chance to discuss in a group with common interests the new problems that are coming up in our fields. If we could easily and readily—without having to make a six months' research job out of it—get together—say—25 photographs relevant to a problem and have them at hand, it would certainly facilitate the development of new ideas and approaches to the problems that concern us. One of our communication difficulties in these sessions is always that we are so conditioned to the photograph as a document that without one before our eyes we're never quite sure what the speaker is talking about, particularly if his material is unpublished; often because we haven't seen the actual artifact, we're never sure whether we're communicating on the same level. If we had a photographic archives where we could put in and take out the comparative materials, these informal get-togethers at meetings might be very constructive, for such a conference is teaching on a scholarly level—between scholars—which is just as important to the studies as teaching on the graduate or undergraduate level.

Another point which we can make about the use and value of a central photographic archive is its value as insurance against the destruction of records. If we have only one set of photographic negatives from an archaeological site or from an anthropological area which records the excavation or the state of the people and the culture of an area at a given time, there is always the danger of loss of that record through fire, or through the deterioration of film emulsions, or some other disaster. Whereas, if we had copies of the photographic material in a central archival repository, in addition to the working copies we have for use in our own hands, it's obvious that the record would be in a much safer long-range position. Even in a museum—when there are changes in directors, or changes in the direction of the interest of the research, we find that photographic records no longer of immediate interest can get shoved aside: if a building program starts and a new wing is added, or if some other change comes, then somebody that knows nothing about the material may be ordered to go through it and consolidate it and decide that this or that box of stuff isn't useful and down it goes into the trash bin. Fifty years later, when somebody starts looking for it, nobody knows what happened to it. This can happen because so often there is no systematic method of keeping track of all records, whether or not they are of immediate interest to the research of the moment. But experience so often proves that any scientifically made record will almost always be of interest to somebody, somewhere, who is working on a problem. With a central photographic archive we could avoid the accidents of scholarly fashions or the capricious or ignorant destruction of records that someone might consider no longer germane to current research.

DR. WALTER A. FAIRSERVIS, JR., is Research Associate in the Department of Anthropology at the American Museum of Natural History, New York City. He has directed archaeological expeditions in Afghanistan and Pakistan and is the author of several books. His statement for this inquiry was given 4 April 1963, when he was Associate Professor of Anthropology at the University of Washington, Seattle, and Director of the Thomas Burke Memorial Washington State Museum of the University.

My fields of interest are archaeology and anthropology. I am now teaching courses that start with the prehistory of the ancient Near East. This term the course is on the character of Egyptian civilization, from which I shall move on to Mesopotamia; eventually the course reaches on to India. We are planning in this to develop the later periods as well as the earlier, and I am just now developing a program which I hope will eventually end up in a course of Parthian, Sassanian and Achaemenid Persia which will be part of this over-all series of courses. As Director of the Museum, I'm also trying very hard to bring the Museum's activities into this teaching program.

Both archaeologists and anthropologists use photographs constantly for field work, research, teaching and publications. We have photographed archaeological and ethnological material in Afghanistan and West Pakistan. Because our archaeological work required that we photograph everything archaeologically pertinent, we have series of slides on archaeological monuments in West Pakistan, from prehistoric through Islamic. In Baluchistan and the areas directly bordering the Afghan frontier—the districts to which we limited our intensive field work—we did not find much Islamic architectural material. The basic Islamic monument there is a ruined village or, in the case of Quetta, high mounds crowned with Islamic remains, most of which seem to be relatively recent, but in the archaeological record we have gone back into early Islamic times and found remains of that period. In Kalat there is a high fortress, and in Las Bela—the point of departure for the first Arab invasion of the subcontinent under Muhammad Ibn al-Kasim in the early eighth century—the tomb reputedly of Ibn al-Kasim's general, Harun, is still standing. We have also photographed the palaces of the Jams of Bela—Baluch in style—some of which go back as far as the fifteenth century. And we have photographed ruined villages—mostly tepehs with the ruins of comparatively recent mud-brick villages protruding. As indicated by extant nineteenth-century British records, influenza virtually wiped out these villages, which subsequently decayed. In addition to photographs of ruined villages, we have ethno-historical documentation of the brickmakers and carpenters involved in building houses and of the farmers and traders who live in the region.

For documenting a highly specialized subject such as Near/ Middle Eastern cultures and civilizations, I believe a central repository of photographs, negatives and slides can be of inestimable value to scholarship and teaching. Non-scholars can enrich such a central collection with photographs and slides. Employees of American firms working in Iran have contributed photographs of various periods of Iranian archaeology to our museum: they will undoubtedly be a source for photographic documents of Iranian culture.

A large number of engineering firms, like Morrison-Knudsen, for example, that have enormous operations in these countries are good sources of photographic material. Also, in the photographic department of the American Museum of Natural History, in addition to Louis Dupree's and my photographic documentation, are many albums filled with photoprints from the negatives of other Asiatic field expeditions. These will be valuable additions to a comprehensive collection because they include pictures taken in Asia before World War I of areas that are now drastically changed; also the Andrews Expedition in the Gobi and Outer Mongolia, the Suydam Cutting Expeditions to Tibet, and the Clark Expeditions to Chinese Turkistan. You will find that Museum a treasure house when you come to establishing and expanding the Islamic Archives.

DR. CAESAR E. FARAH is Professor of History at the University of Minnesota, Minneapolis. Previously he was Associate Professor of Near Eastern Languages and Literature at Indiana University, Bloomington. His undergraduate work was done at Stanford University, while his M.A. and Ph.D. degrees are from Princeton University. He has served as Public Affairs Assistant and Educational Exchange Attache with the U.S. Information Service in Delhi and Karachi, and as Associate Professor of History at California State College, Los Angeles, where he also served as Associate Director of the Institute of Asian and African Studies and as Director of the Summer Institute. He taught at Harvard University in the summers of 1964 and 1965, and spent 1966-67 in Cairo as a Fellow of the American Research Center in Egypt. From 1967-68 he was a Fulbright Research Grantee in Istanbul; also a Guest Lecturer at the Lebanese University in Beirut and the University of Baghdad in Iraq. His statement for this inquiry was given 22 April 1963 when he was Assistant Professor of History and Near Eastern Languages at Portland (Oregon) State College.

I use color slides in my courses on the history of the Middle East, particularly in my Islamic Civilization course—a survey course which examines the history of Islamic ideas, institutions, social and domestic life, and the classical development of trade. Because it is well nigh impossible for a teacher to lay hands on the right slides, I have had to rely on the relatively few I made myself while stationed in the Middle East. Although my limited slides can improve an otherwise unillustrated lecture, I still do not have nearly enough illustrations to document adequately the historical transitions which are the meat of my courses.

For example, for my Modern Middle East course, I need slides to illustrate both the traditional and the new. I need slides which show, first, the centuries-old aspects of Islamic life that have gone on unchanged since the Middle Ages, such as festivals, feasts, ceremonies, and the day-to-day life in a village. To complement the traditional, I need slides which illustrate the social changes, economic transformations, agricultural reforms, political agitations, and modern education: for instance, a photodocumentary comparison of the old maktabs (Qur'an schools) with the Western-style educational institutions that have appeared in recent decades.

Moreover, I need slides for the comparative study of cultures, such as a parallel investigation of Egyptian and Iranian economic developments. In addition, I urgently need slides that illustrate Islamic art, architecture, and calligraphy, none of which can be studied without photodocuments. I also need slides for teaching the Arabic language: because none are available here in the College, I have to draw all my illustrations on the blackboard. Such slides can serve a definite purpose in facilitating the teaching of Arabic by the newly preferred linguistic methods of laboratory stress.

Many more slides than are now available to American college and university teachers—thousands and thousands more—must be made available if we are to project an accurate, lively image of the peoples of the Middle East to American students. For without adequate slides, our students can't possibly visualize from lectures, textbooks, and discussions what we teachers are talking about. To make the Middle East come alive to American students, the right picture can communicate more than a page of text.

If I had enough photographs to illustrate the several Middle Eastern disciplines in depth and variety, I am positive that the effectiveness of my lectures would be doubled. I would welcome any program that can make this material available for classroom use.

DR. DAVID GEBHARD is Associate Professor of Art History and Director of the Art Gallery at the University of California, Santa Barbara. His Ph.D. is from the University of Minnesota, Minneapolis. He has taught at the University of New Mexico, Albuquerque, and has been Director of the Roswell (New Mexico) Museum and Art Center. He was Fulbright Professor at the Istanbul Technical University, and, as an American Specialist, was Lecturer in Architecture in India, Pakistan, Iran, and Jordan under a grant from the U.S. Department of State. In 1960-66, under a Ford Foundation grant, he did field work in Turkey on the history of the Ottoman house.

Visual documentation is one of the more difficult problems facing a scholar who teaches or does research in historical architecture or art history. In the more exotic fields, such as the art and architecture of the Near and Far East, there simply are not enough photographs and slides.

Fortunately for scholarship, a large percentage of the significant European architectural monuments have been more or less thoroughly photographed during the nineteenth and twentieth centuries. But most of the Islamic buildings of North Africa, Syria, Turkey, Iran, Iraq, Pakistan, and India have not been so recorded. Because in recent decades many Near Eastern architectural monuments have been radically altered or completely destroyed, scholars and teachers must rely for historical documentation on written accounts, a few antiquated drawings, and a scattering of photographs.

This meagre documentation exists in an area in which I am involved, that of Islamic Seljuk and Ottoman architecture; where I have found it extremely difficult, even in Turkey, to uncover photographs and drawings. What little there is in the way of photographic evidence of these older buildings often requires extensive research to discover. My own experience while working in Turkey may help to explain this situation. One central problem which concerned me when I went to Istanbul in 1960 was tracing some of the developments of modern, that is, late nineteenth and early twentieth century architecture. I had heard about this architecture from colleagues who had passed through Istanbul, and a few tantalizing fragments had been published in books and periodicals. The second problem which occupied my attention was that of the development of Ottoman architecture, a subject which has been only infrequently touched upon by either Western or Near Eastern scholars.

When I arrived in Istanbul, the first experience I wished to gain was, of course, the actual buildings themselves. So I spent much of my first months visiting the most important of the remaining buildings. In the process I recorded fragments of this experience in color and black-and-white photographs and in a limited number of measured drawings. During this preliminary study, I very early discovered that a number of Turkish scholars were themselves taking a lively interest in their architectural past; they have, over the last four or five years, commissioned photographers to record many aspects of Turkish architecture. Some of these photographic collections are now available at institutions in Turkey, such as the University of Ankara, the Technical University in Istanbul, and Istanbul University. These photographs are used extensively by Turkish scholars and advanced students studying at these institutions. My Turkish colleagues were only too happy to make these photographic records available to European and American scholars who were working in Turkey. Unfortunately, few Americans and Europeans are generally aware of the existence of resources such as these. Dr. Myron Smith, however, has had the enterprise to add many of these photographs to the holdings of the Islamic Archives.

Having brought my own photographs and slides back with me to the United States, I was able to use them as study and teaching aids. At the University of California in Santa Barbara, we do not at present have a wide variety of courses offered in architectural history. Like most American and European universities, our courses in architectural history have been concerned primarily with our European and classical heritage, and only secondarily with such areas as that of the ancient Near East. Only in a very incidental way have architectural historians (teaching the more general courses in architectural history) touched upon non-European architecture, and this is especially true of Islamic architecture. The reason for this omission is obviously not that of an antagonism or indifference; it is simply the lack of essential knowledge and the needed documentation.

In dealing with students of architectural history, I have discovered that I can often convey the abstract values of architecture by using individual buildings that embody form-concepts, materials, and construction concepts that are not already familiar to the students. If an instructor deals exclusively with buildings familiar to the student, association values enter into the student's response. But by using exotic examples, such as those provided by Islamic architecture, the basic architectural principles can be more objectively discerned. Second, by displaying modern photographs in the art library or by using slide transparencies to expose students to Islamic buildings, a whole new world of architecture of which students were previously unaware will be revealed to them. The response of my students to this material has been gratifying. On the basis of my experience, I am convinced that others who teach art and architectural history would similarly benefit if we can establish some type of a national archival collection of Islamic photodocuments.

That this country urgently needs such an archival collection illustrating Islamic art and architecture is self-evident. To meet our needs in research and teaching, I feel that one or more institutions in the United States should operate and expand the pertinent sections of the Islamic Archives into a copiously documented photographic repertoire of Islamic art and architecture. For it is impossible for any teacher to present the nature of Islamic art and architecture without adequate projection materials; slides made from photographs and from illustrations in books and journals, and above all, color slides. It is the last, especially, which most universities lack. Until the necessary photographs and slides are available, it will be difficult for our teachers to attract and train younger scholars for the various fields of Islamic studies.

SIR HAMILTON ALEXANDER ROSSKEEN GIBB, at the time of his retirement in 1964, was the Jewett University Professor, the James Richard Jewett Professor of Arabic, and the Director of the Center for Middle Eastern Studies at Harvard University. He holds M.A. degrees from the University of Edinburgh and London University, and has received honorary doctorates from the University of Edinburgh, the University of Algiers, and Harvard. Before being named Laudian Professor in Arabic at the University of Oxford, he was Professor of Arabic at the University of London.

Visual aids are clearly very important in all fields of training: general area training, and also language training. And my feeling is that visual aids in language training should not be confined exclusively to what we may call pure linguistic materials, but include also materials which show the actual life and environment of the peoples concerned, so that the language lessons can be related directly to situations of actual occurrence and avoid the traditional type of conversational exercise in more or less imaginary circumstances.

DR. OLEG GRABAR is Professor of Fine Arts at Harvard University. His B.A. degree is from Harvard University; his Licence d'Histoire from the University of Paris, and his Ph.D. from Princeton University. In 1960-61 he served as Director of the American School of Oriental Research in Jerusalem. His statement for this inquiry was given 16 May 1962, when he was Professor of Near Eastern Art and Near Eastern Studies at the University of Michigan, Ann Arbor.

Without the photodocument—a medium of communication often superior to verbal statement because the picture is undistorted by personal bias—there could be no fine arts history. However, in my research in and teaching of the history of Near Eastern art, I find that I never have enough photographs. I especially need three photographic resources that are generally missing. The first is a complete photographic survey of known monuments of Islamic art and architecture, ranging from small bronze objects to huge mosques. The second is photographs of monuments rarely recorded in areas like Central Asia, Afghanistan, and portions of Iran and Turkey that have been comparatively inaccessible. The third has to do with the mobility of art. Since the Second World War, a frantic shifting of art objects has been going on from private European and Indian collections to public institutions and museums in America. Because these shifts are but occasionally reported to the scholarly world, a scholar may be surprised to find in, say, Indianapolis, an object he had always thought of in a private collection in Italy.

As for the particular kind of photodocument I prefer, I have yet to see a cinefilm that would be of significant use in teaching. Even if scholars were asked to supervise the making of teaching films, the costly equipment would be beyond reach of a limited university budget, and their projection might involve problems on some campuses. For practicality of photographing and projection, I prefer slides—in color for the study of paintings and miniatures and for introducing bronzes and architecture, in black-and-white for the detailed study of bronzes and architecture.

There are three ways of collecting teaching slides. First, they can be requested from museums, but on the whole they tend to be more and more costly and the large museums tend to charge the most. I know, for example, of two museums asking $10 for a 2" x 2" color slide, and the color is often poor. Although black-and-white slides from museums are more reasonably priced, they are still expensive. Second, there are limited numbers of mass-produced, commercial slides; of these both the color and the black-and-white are not very good. The large-size color print is still prohibitively priced. As a third alternative, the scholar may take his own photographs in Near Eastern museums (except for the very few that prohibit), but usually formal permission must be requested, a procedure which can consume undue time and energy. In addition to the individual effort expended—often immense—scholars visiting the Near East frequently duplicate each other's photographs; they go to the same place and take the same pictures; but usually no one takes the very picture scholars all want but can't find. Therefore, an organization to clarify what photodocumentation already exists, as well as what needs to be made available, would facilitate organized field photography by scholars.

In my opinion, what most needs to be photographed in the Near East are the small-town monuments and provincial museums, where the collections, if recorded at all, are on useless postcards. For example, the Damascus Museum lets scholars photograph and will provide photographs if asked, but to my knowledge, they have no systematic catalogue of their photographic holdings. The Museum of Islamic Art in Cairo has a better photograph collection, but it is not systematic. In Baghdad one can obtain black-and-white photographs of many items in the Khan Ortman Museum, but there is at present no systematic file. The photograph situation is much worse in Turkey, where, despite the increasing interest of Turkish scholars in the field, there is little organization: the immense and magnificent art collections of Istanbul have yet to be systematically photographed, coded, and catalogued. While less acute, the same problem exists in relation to the holdings of most Western collections, which rarely have appropriate curatorial help.

In order to avoid the needless waste of duplicating photographs that already exist of Islamic art objects, I suggest that one of the first projects of an expanded Islamic Archives be a survey of existing photographs in institutions like the Fogg Art Museum, the New York University Institute of Fine Arts, or the University of Michigan and in the few existing private photograph collections in this country, so that we can see what is needed and go on from there to build up a national archives with amateur as well as scholarly contributions.

Because many Islamic architectural monuments are undergoing radical transformations in the hands of directors of antiquities, art and architectural historians need to know what these structures looked like originally. Therefore, an old informal photograph taken by an amateur touring the lands of Islam may well prove to be an invaluable document. For example, the cupola of the Dome of the Rock has recently been transformed from lead to shining gilt aluminum. For historical and aesthetic documentation, we now need to have many, many color and black-and-white photographs of the former lead-domed monument. While amateur-made slides and photographs undoubtedly may be of more general interest to the anthropologist and geographer than to the art historian, the latter will often find such a photograph a unique and prime historical document.

Were the Islamic Archives to be set up on a national level and in a suitable academic setting, we here at Ann Arbor would, without question, gladly add duplicates of the photographs in the University of Michigan collection. We have about 2000 new negatives of objets d'art and architecture, in addition to a collection built up in the 30's and 40's by some of my predecessors. Although the combination of the old and the new make it a rich collection of photodocuments, we can't utilize its full potential because we are faced with the perennial problem of cataloging personnel. One can always find money for things, but one can never find money for people; one can always find money for 10,000 more slides and photographs, but one can rarely find the salary for a secretary to label those documents. Because of a lack of funds, we find it difficult, at the moment, either to identify our holdings or to pay for their duplication. But should the money be forthcoming, our department will not hesitate to help you, nor will I be remiss in making available duplicates of slides or photographs I have taken personally on my Near Eastern expeditions.

The University of Michigan is the only institution in the United States that has consistently, since 1930—with but an eight-year lapse—taught Near Eastern art and archaeology. The University of Michigan is, at the moment, the only university in the world, except in Turkey and the United Arab Republic, teaching Islamic art and archaeology in any large sense, outside of an occasional course. So I feel that we have proved in certain ways, at least tried to prove, our interest and the support the University has given to these studies. And I certainly would be very happy to house not only the specific Islamic Archives that Dr. Myron Smith has gathered, but also in general to be the repository to which all scholars, etc., would send copies of their photographs so that this institution would become the main center in which photographs would be available for anyone in the world who wants to work with them. I think the University would always support us in terms of housing and space for these things. In fact, two recent events may help in emphasizing the University's interest: a three-year grant from the Rockefeller Foundation to build up photographic holdings in Islamic art; and the agreement by the University to house and to distribute the first complete photographic survey of the Palace Collections in Taiwan.

DR. GUSTAVE E. von GRUNEBAUM is Professor of History and Director of the Near Eastern Center at the University of California, Los Angeles. His doctorate is from the University of Vienna. He has been Professor of Arabic at the University of Chicago and was twice Visiting Professor at the University of Frankfurt, Germany.

Does it not stand to reason that photographic documents, be they photographs, color slides or films are (a) indispensable and (b) not sufficiently used in our teaching outside of art? Does it really have to be stated with aplomb that any course in Near Eastern history, Near Eastern geography, the religion of Islam, the civilization of Islam, etc., etc., almost presupposes the necessity to give the listeners, especially when these listeners are beginners, as direct and gripping an access to the milieu as possible? Does, in fact, the history of the Bedouins, the record of urban rioting, the oft told story of the exploited peasant, the semi-legend of regal pomp and tyranny make any sense to the uninitiated if he cannot visualize the locale, the dimensions of the historical scene, and the actual surroundings within which the deeds and misdeeds of which history tells him have taken place? In brief, we here at UCLA who have long been on the lookout for means and methods to make our instruction more effective by making it more concrete, already have had occasional recourse to pictorial materials but have found ourselves hampered in adopting their systematic use by the seeming lack of depots, archives or clearing houses from which such materials could easily and regularly be drawn and which, not to forget, would continuously enlarge its resources to keep up not only with the need to vary academic offerings but to underpin new courses and new approaches which the growth of our work here requires ever more urgently. I cannot specify with the desirable accuracy the effectiveness of such pictorial inserts as have been used in the Near Eastern program at UCLA, but I can assure you that the response of the students has more than matched the eagerness of the staff. Last summer, for example, we had some special meetings in which films of various kinds were used to bring the Near East closer and there was complete unanimity that these attempts were successful and that comparable attempts should be made on a larger scale and in a more systematic manner.

As for myself, I can only hope this inquiry will go forward without delay and bear fruit in time for us to profit when we reorganize our courses in 1966-67, the date of our changeover to the quarter system.

DR. MANFRED HALPERN is Professor of Politics at Princeton University. He received his B.A. from the University of California, Los Angeles; his M.A. from the School of Advanced International Studies, Washington, D.C., and his Ph.D. fromThe Johns Hopkins University. Before joining the Princeton faculty in 1958, he served ten years with the U.S. Department of State. During these same years, he also taught at The George Washington and The John Hopkins Universities, the University of Wyoming in Laramie, the Foreign Service Institute, and the Strategic Intelligence School. In 1952 he received the Department of State Meritorious Service Award.

I have been using both slides and films in teaching Middle Eastern and North African politics to graduates and undergraduates. I have about four hours of 8 mm movies and four hours of slides; but because I took them myself, both have qualitative and quantitative shortcomings. Moreover, the 8 mm film is, by its very dimensions, unsuitable for a large undergraduate lecture course; it can be used only in graduate seminars. If I could get slides and films of certain subjects I did not photograph on my field trip, as well as of the subjects I photographed inadequately, I would be delighted.

Short fifteen-minute films that would leave a teacher time to lecture would be most helpful. The right film can illustrate realities that are virtually impossible to communicate by words—the pain of earning one's daily bread as a peasant or worker, the pain of living in the mud and reed huts of the Near East or the bidonvilles of North Africa. One can lecture about this, but the need to see it, to follow a particular individual, let us say, through his day's work—or through his day's lack of work—this would be very important. Films can also illustrate some of the political problems of the areas, for example, the arbitrary convolutions of the Arab-Israeli border that help to explain the grievances of both sides. Another valuable film contribution might be a contrast within a single film of the different patterns of life that exist within a single country. For example, a film devoted not to current political issues but rather to a visual image of the varied ways of life in Iraq could implicitly show how difficult it is to amicably unite Kurds and Arabs, Shi'as and Sunnis, peasants and Bedouins. Of course, films of this sort must be made by people who not only know the Middle East, but also understand how to make movies. Existing films, as such, in their great majority suffer first of all from the fact that they were normally subsidized by somebody or other highly interested in something or other and so are not very useful for educational purposes. Secondly, they suffer from an undue length. However—as I discovered in preparing a series of television lectures—they may contain good sequences which could be clipped and spliced into excellent fifteen-minute films. Such films, if organized by scholars and skilled film editors, could be used effectively in the classroom.

Slides, with their unique static incisiveness, would undoubtedly be more dramatic than films in conveying the continuum of alternating civilizations along the Nile—cultures ancient and modern, rural and urban, starting with the Hilton area of Cairo and moving south to Upper Egypt. Slide series could easily communicate involved historical phenomena; for example, the recent growth and transformation of Karachi or of Casablanca. If we use old black-and-white pictures of the fishing village that Casablanca was at the turn of the century and the modern harbor that it is today, or of Karachi before the refugees, the tremendous speed of urbanization in the Middle East would become vividly clear.

Maps, both on slides and in poster form, constitute another urgent visual necessity for Middle Eastern teaching and research. Last year I spent several weeks trying to find maps for a book I was about to publish; the search was futile. At considerable expense in time, using a large number of different materials, I was finally able to construct one myself, and have it professionally transcribed. And if mapping data are missing for scholarly publication, they are assuredly missing for the classroom.

In both teaching and research we need two different kinds of maps. First, we need a population map based on detailed research and skillful cartography, dramatically to communicate in color the geographical fact that most of the Middle East is relatively uninhabited and that the people are densely clustered in the places where they do live. For example, in Algeria where 90 per cent of the people live within 50 miles of the Mediterranean, all available population maps—with the exception of a 1961 German map—suggest that the population gradually diminishes toward Timbuktu. Such misinterpretations occur because the map maker fails to convey with the proper color gradation the dramatic impact of the information he has collected. Consequently, the instructor must talk about population distribution instead of showing where it is. The only population map that even approaches dramatic and accurate delineation is the one printed by the _Times_ of London in its _Atlas_. But there is no adequate wall map that clarifies the population distribution of any period, much less the recent heavy migrations from rural to urban areas that thicken the traditional cluster of Middle Eastern populations. If such maps were available in slides, they would be immeasurably helpful in explaining the geographical factors involved in the building of ancient empires as well as in the contemporary struggle for unity.

The second kind of map needed is again the product of painstaking use of color to illustrate research that takes into account the cultural and political consequences of such factors as the geographical obstacles which separate peoples, impede communication, and, in consequence, create several discrete cultures within a limited area. Most maps blend green and brown in such a way that one gets the impression that the Middle East is a kind of Eastern United States where the only obstacle to communication and transportation is an occasional train behind schedule. What political scientists need are maps that visualize the complex cultural-political-historical mosaic of the Middle East. Such maps do not exist. We also need access to classroom-oriented slides and films of the Middle East. If such slides and films exist, they are inaccessible. These needs must be met if scholars and teachers of Middle Eastern culture and civilization are to fulfill their professional obligations.

MR. JAMES HARATANI is Assistant Professor of Geography in the Department of Geography, Sacramento (California) State College. His principal scholarly interests are cultural geography and the geography of South and Southeast Asia. His B.A. (Social Science) is from the University of Denver, and his M.A. (Geography) from Clark University, Worcester, Massachusetts. He has done graduate work for the Ph.D. in Geography at the University of California, Berkeley. Under a grant from the National Academy of Sciences, he conducted field research in Bengal and on the Indian Subcontinent. His statement for this inquiry was given 22 April 1963 when he was teaching at Portland (Oregon) State College.

I use slides in all of my courses, whether they deal with the Middle East or with my major area of interest, the geography of South and Southeast Asia, where Islam is, of course, quite important. In the field work I did in the Indian Subcontinent, I took quite a few—but not enough—slides and photographs of the landscape, of villages, and of households, as well as of Muslim households and settlements. I tried to record by photography the impact of Islamic civilization on the cultural landscape. For example, Bengal is a densely settled area with little land for uses other than agriculture and practically no land for grazing; therefore, in order to save the good land for their rice and other crops, the Muslims use the embankments of tanks for burial grounds. Other Muslim signposts in the predominantly Hindu community include beef on sale in the food market, chickens scurrying about in a household compound, and purdah screens enclosing women of the household. In Asiatic countries like Bengal, where Islam arrived comparatively recently, single villages are often divided into a Muslim ward and a Hindu ward. There are but few cases of Muslims and Hindus owning property jointly, and such examples of land tenure and ownership cannot easily be shown in a photograph, but a map would give a fairly accurate picture of the situation.

In addition to the many aspects of rural areas and villages that should be photographed for the benefit of geography teaching, cities contain material that should be photographically documented. For instance, there is in Moradabad, an Indian city of approximately 100,000 that has remained Muslim even after partition, a distinctive group of brassworkers who are the mainstay of the city's economy. If I did not have slides of Bengali brassworkers in my collection, my students would be deprived of any visual contact with this important Muslim handicraft.

The only slides that I have or can get for use in my courses are those that I took myself, which do not begin to meet my classroom needs. The teaching slides that I would like to have of South and Southeast Asia, as well as of the Middle

East, are simply not commercially available. Although a few filmstrips dealing with Middle Eastern and Asiatic agriculture, landscape, industry, and resources are on sale, they are programmed affairs, rather elementary, designed for teaching at lower levels and therefore unsuitable for use in college and graduate classes. To facilitate our teaching, we geographers need access to slides of maps. Some of the maps of early Islamic geographers and travelers are particularly interesting, such as those made by Idrisi. We geographers would also like to have slides of a great number of things—from the natural landscape to all aspects of the cultural landscape, such as house types, the dress of people, the food that they eat (production, preparation, and consumption), transport and trade, as well as of the old historical Islamic sites and the buildings involved with them which lend to the teaching of historical geography—so that we can vividly communicate to our students by pictures what is but faintly communicable by words.

DR. CHRISTINA PHELPS HARRIS is Professor Emeritus of Political Science at Stanford University, Palo Alto, California; a Fellow of the Middle East Institute, Washington, D.C.; a Fellow of the Royal Geographical Society, London; and former Curator of the Middle East Collections in the Hoover Institute and Library (now the Hoover Institution) at Stanford. Her undergraduate and graduate degrees are from Columbia University. After four years of residence in Lebanon and Egypt, she taught Middle East History at McGill University, Barnard College of Columbia University, and Bryn Mawr (Pennsylvania) College. She also served (1944-47) with the U.S. Department of State as a Specialist on the Arab World.

I have long wanted to be able to use photodocuments in teaching the civilizations and cultures of the Near and Middle East, but I haven't been able to do it because the right slides simply aren't commercially available. If only the appropriate visual aids were accessible to teachers, I could give my students a much more lively image of the contemporary Near and Middle East—its geography and scenery, its inhabitants, and modes of transportation, for example—than I am able to convey with words alone. But, equally important, with the right photodocuments I could give them a more vivid comprehension of the glorious legacy of the past that is still so important in daily life in that part of the world—an historical consciousness that is particularly difficult for American students to grasp.

In all of my courses, my first step in establishing relationships between the present and the past is the use of maps. After all, a student can't even begin to work on a country unless he knows where it is and what it looks like on a map. But carrying wall maps from classroom to classroom is a nuisance. If only the maps were transferred from heavy atlases and clumsy rolls to small slides! Slides would not only ease my physical burden; they would also give me time to use many more maps than I am now able to show. For example, in my seminar on Egypt, if maps might be projected from slides, my students could visualize the country as a whole and then look at different detail maps as we go on in the course: the Delta, the Western Desert, the Cataract area of Upper Egypt.

Once the geographical-spatial groundwork is laid with maps, I would like to go on to demonstrate with slides the intermingling of Egypt's past and present. For example, I could show them the centuries-old villages of the fellahin that are now being transformed by the rural social centers initiated by Dr. Hussein: side by side with the primitive habitations are modern clinics, laboratories, and agricultural demonstration fields. In addition, I should like to give my students a visual concept of the infinite variety of Egypt's historic and aesthetic legacy—the great Pharaonic monuments from Abu

Simbel and Luxor down to the Mediterranean; the glories of Hellenistic Egypt; and the magnificent Tulunid, Fatimid, Mamluk, and other architectural monuments of the Islamic era.

Slides would be equally useful in my seminars on Sa'udi Arabia. Immeasurably poorer in monumental tradition than Egypt, Sa'udi Arabia nevertheless is a country of contrasts that could be brought to life so much more emphatically with slides than with lectures alone. For example, I was recently trying to explain to my students the succession of changes in Riyadh (the old city of mud bricks in which St. John Philby lived), where still stands the ancient gate through which Ibn Sa'ud led his followers to victory in 1902. Today Riyadh has a monumental avenue of enormous glass and concrete buildings—notably the ministry offices—that are worthy of comparison with any in Europe, as well as numerous luxurious royal palaces, while beyond the walls are vast market gardens made possible by the discovery of sources of fresh water. I am certain that if my students had been able to see projected on a screen color slides of the dramatic contrast between the old and the new in Riyadh, my lecture would have been an experience they would long remember.

If the Aramco film on Sa'udi Arabia's water problem could be re-done in slides, I would find it most useful in my seminar. Illustrating how the subterranean water is found, pumped, conserved and used, the film also shows how the peasantry are taught to operate the turbine pumps that force the water from 300 feet below ground. The film follows the course of underground water to Hufuf and to the Persian Gulf, where we see it bubble up in fountains of fresh water through the salt sea at Bahrain.

Similarly, slides could illustrate the growth of the American oil industry in Sa'udi Arabia to a fantastic oil economy within a country that is still four-fifths medieval. Slides can also document magnificently the successive civilizations in the Fertile Crescent memorialized by impressive Babylonian, Phoenician, Assyrian, Hellenistic, and Roman ruins. Byblos alone, with its Crusader castle and excavated layers of sixteen civilizations, if recorded on slides, would be an unforgettable classroom experience.

To be convinced of the effectiveness of slides in the aesthetic appreciation of art and architecture, one need only see Dr. Myron Smith's slide demonstration lecture on the Masjid-i Shah in Isfahan. The slides, with vivid colors and clear, precise detail, bring an entirely new world of color and form to students who have never seen anything of that kind before. Would that I had similar slides on the magnificent mosques of the Arab world and of Turkey! I wish my students could see Aya Sofia (Sancta Sofia as it used to be known), beautiful today as ever because it has been restored by the Turks themselves. By looking at slides of the interior as well as the exterior, they could appreciate the historical richness of what was once a great Christian church, subsequently a mosque, and now a museum. I would also like my students to see a little mosque down by the Istanbul waterfront, Rustum Pasha, popularly called the "tulip mosque", in which forty or more different kinds of tulip tiles make it one of the most marvelously beautiful buildings I've ever seen and a perfect subject for color slides.

Another fascinating series of slides could be devoted to illuminated manuscripts. I tell my students about the beautiful illuminations which medieval Muslims put in manuscripts of every variety, but letting them see would be so much more effective than listening to me. If I had the proper slides, my students could see the exquisite designs in strikingly beautiful colors that illuminate chapter headings of MSS with as much vividness as if they had been freshly painted yesterday; they could see the marvelous complexity of design and color and the variety of illustrations, particularly in the Persian manuscripts adorned with geometric designs, arabesques, flowers, animals, court festivals, historic and literary figures.

Still another subject that would lend itself to pictorial documentation is the revolution in Middle Eastern transportation, an area of special interest for me. Because methods of transport in distant eras and foreign cultures seem strange and alien to people in this country, slides would be a most effective method of explaining the problems of crossing great stretches of desert where the wells are far apart. Photographs of the romantic ruins of the great caravan and trading cities from Aleppo to Basra (between which, in the days of Justinian, it used to take two or three months to travel), would make a marvelous contribution to a pictorial history of transportation in that area. Photographs of the historic mid-desert caravan center and city of Palmyra would illustrate the Damascus-Rahba desert route. A history of this sort could also include pictorial references such as the stone panel in the British Museum that shows the camels used for fighting (two men per camel-back) and eventually used, along with the pigeon-post, in a postal system that linked the great centers of the medieval Arab-Islamic empire in a vast network of communication routes.

A pictorial history of transportation could also document the history of Arab seafaring. Everybody knows that Arabs on camel-back were great navigators of the desert, but few know that they were also great navigators of the sea—of the Persian Gulf, the Indian Ocean, and the Red Sea, as well as the shoals and rapids of the Tigris and Euphrates. Slides could show how the Arabs built and sailed the dhows that still ply in trade to and from the Red Sea and the Persian Gulf to India and East Africa. Moreover, slides could illustrate the presentness of the past by depicting the building today of the same models of dhows, būms, and other craft that were used centuries ago. Just as the Middle Eastern plough is perfectly adapted to a soil that erodes easily, the traditional dhow is undoubtedly better fitted for the kind of seafaring it has served than are modern ships; only the dhows and būms can serve these shallow-water ports, to and from which they tack back and forth, their great lateen-rigged sails filled with monsoon winds.

It seems to me that a teacher needs photographic documents every step of the way if he (or she) is fully to awaken the visual imaginations of the students as they read. It would be a great privilege for students to take a course enabling them to see those lands and peoples that they may never be able to visit; it would be an even greater privilege for students to take a course inspiring them to visit the places and peoples they have seen in slides. Because there are so many facets of Near and Middle Eastern life that lend themselves to color photography, a teacher could keep a class pictorially fascinated and informed for hours on end, year in and year out. By supplementing lectures with slides, an instructor could communicate vividly the heritage of the past and the modernization—not entirely Westernization, we hope—of the past-becoming-present. To enable this dream to become a reality, I enthusiastically endorse the proposed establishment of an archival slide and photograph collection for use in teaching and scholarship in the disciplines concerned with Near and Middle Eastern cultures and civilizations.

DR. NICHOLAS L. HEER is Associate Professor of Arabic at the University of Washington, Seattle. His principal scholarly interests are Islamic philosophy, theology, and mysticism. His B.A. degree is from Yale University. After doing graduate work in Arabic and Islamics at the American University in Cairo, Pembroke College of Cambridge University, and Princeton University, he was awarded his doctorate by Princeton. In addition to serving as Assistant Professor of Arabic and Curator of the Middle East Collections of the Hoover Institution, Stanford University, he has been a Kohut Fellow and a Visiting Lecturer at Yale, and an Assistant Professor of Arabic at Harvard. For two years he was in the Translation Section of the Arabian Research Division, Arabian-American Oil Company, Dhahran, Saudi Arabia.

Professor Heer organized his taped interview into the following outline of the kinds of visual and aural documents he would find useful in teaching the Arabic language and Islamic civilization.

I. Audio-visual documents which would be useful in Arabic language courses

A. Visual - Photographs:
No textbook of Arabic grammar that I have seen contains any photographs illustrative of Arab or Islamic culture. There is no reason why Arabic grammars cannot be illustrated just as are the grammar books of other foreign languages, especially now that Arabic is being taught on the undergraduate and even secondary school level.

B. Aural - Tapes from radio programs. Many of the following types of material are available in commercial or other recordings:

1. Speeches of Arab political figures on important occasions, such as the nationalization of the Suez Canal Company, the formation of the U.A.R., etc.
2. News broadcasts concerning important events, such as the Suez Crisis in 1956, the Iraqi revolution in 1958, etc.
3. Readings of Arabic poetry
4. Arabic songs (sung in classical or colloquial Arabic)
5. Readings from the Qur'ān
6. The ādhān (Mu'adhdhin's call to prayer)
7. The text of the ṣalāh (obligatory prayer)
8. Radio plays
9. Radio talks and discussions on various subjects

C. Both Visual and Aural - Films or Video Tapes:

1. Commercial motion pictures
2. Television plays

II. Audio-visual documents suggested for a course on Islamic civilization

A. Visual - Photographic illustrations (slides, photoprints, films, etc.)
  1. Geography of the Middle East and North Africa
    a. relief maps
    b. photographs of mountain ranges, rivers, desert areas, agricultural areas, medieval cities (such as Fez and Jerusalem), modern cities, etc.
  2. Livelihood patterns
    a. Bedouin (pastoral) life
    b. peasant agricultural life
    c. city life (transport, shipping, commerce)
    d. traditional crafts (wood, metal, leather, etc.)
    e. modern industry
  3. Government
    a. rulers (historic miniatures or modern portraits)
    b. durbars (historic miniatures or modern portraits)
    c. courtiers (historic miniatures or modern portraits)
  4. Art
    a. architecture (mosques, palaces, houses, sarais, fortresses, etc.)
    b. decorative arts (metal, ceramics, textiles, ivory, jewelry, etc.)
    c. art of the book
      (1) paper-making
      (2) calligraphy
      (3) illumination
      (4) miniature painting
      (5) binding
    d. wall painting, mosaics (medieval)
    e. modern art
  5. Education (medieval)
    a. libraries
    b. madrasas
    c. scholars and patrons (miniatures)
  6. Science (medieval)
    a. charts and diagrams explaining Ptolemaic system
    b. scientific instruments (observatory equipment, clocks, astrolabes, chemical apparatus, medical and surgical instruments, experimental equipment, etc.)
  7. Military and naval science (medieval)
    a. fortifications
    b. weapons, armor, etc.
    c. ships
    d. battle scenes, sieges

8. Music
    a. musical instruments
    b. dances (*dabkah*)
9. Sports and pastimes
    a. hunting
    b. dancing
    c. polo
    d. *zorkhana* (gymnasium)
10. Religion
    a. positions taken in prayer (*ṣalāh*)
    b. the mosque (*miḥrāb*, *minbar*, etc.)
    c. the pilgrimage (Mecca, Medina, Ka'ba, 'Arafat, etc.)
    d. orders, ceremonies, festivals, processions, passion play
    e. cemeteries, tombs, gravestones
11. Philanthropy
    a. hospitals
    b. alms houses
    c. kitchens
    d. water fountains
    e. baths

B. Aural - Tapes of music
    1. instrumental (*qānūn*, *'ud*, etc.)
    2. vocal (*muwashshaḥāt*, *mawwāl*, etc.)

DR. PHILIP K. HITTI is Professor Emeritus of Semitic Literature at Princeton University, where he was also Chairman of the Department of Oriental Studies and Director of the Program in Near Eastern Studies. His undergraduate work was completed at the American University of Beirut, where he was later Professor of Oriental History; his doctorate is from Columbia University, where he also served as Lecturer. He is credited with leading the way in changing the emphasis of Arabic and Islamic studies in America from a traditional preoccupation with medieval philology – with occasional overtones of history, literature, religion and philosophy – to a broadly based involvement in a dozen academic disciplines concerned with as many approaches to the medieval and modern Near/Middle East and to the World of Islam.

May I introduce what I have to say with this: I am really an amateur in Islamic studies and Arab history. I never took a course in Arab history in my life, nor did I ever take a course in Islamic art, or anything else along that line. And when I was invited to come to Princeton the chairman of my department suggested that my chair be called Semitic philology. However, I felt that Semitic literature might be nearer the mark. Before I could offer courses in Arabic studies for the sake of Arabic studies, my courses here at the beginning were complementary or supplementary either to philology, or to ancient history, or to Semitic literature. But I hoped to smuggle in through the back door and the windows medieval and modern Arabic and Islamic studies in general, and we gradually succeeded in doing just that. Before I did that, we were very fortunate to have the American Council of Learned Societies ask us to give summer seminars in Arabic and Islamic studies. The first of the three seminars was in 1935, as I recall.

In broadening the base for Near Eastern and Islamic studies here at Princeton there was no pattern to follow. But even then I realized, you can say instinctively or intuitively, that unless the student—especially our American student—could observe the actual object or scene, or could look at its image—could study it through his eye in addition to reading about it or hearing the word—his comprehension of the Islamic culture which we wanted to convey to his mind, especially the development of the architecture, decorative arts, craft industries and so on, would be insufficient. So we called Professor Aga Oglu from Ann Arbor to offer an introductory course in Islamic art during the first summer seminar and such a course was part of each succeeding summer session. So it happened that before we had any departmental equipment for visual teaching, we gave the student a chance to get acquainted through his eye with the outstanding monuments of Islamic architecture and art and thereby to gain a more rounded picture of Islamic culture. Later on, when we started our Department, we trained someone whom we thought we might start as an instructor in Islamic art and develop to professor, which would give us time to build up interest and to raise money, because we had to get outside money for that purpose. But a sister university took our man away from us when we were ready to offer him an assistant professorship. This may give some idea of the importance which I, with my little knowledge, attach to visual instruction in Islamic architecture and art. It is my seasoned judgment that any department of Islamic and Arabic studies which does not in the first place have a chair for Islamic art, with the necessary equipment, books, photographs, and slides to communicate its visual aspect, is not doing justice to Islamic culture and is not offering a well-rounded program in Near Eastern and Islamic studies.

May I be permitted to say that in connection with my books—my History of the Arabs, the first edition in 1937—I felt deeply the need for putting before the American student pictures, especially of the mosques, of the Ka'ba in Mecca, even of coins (in some cases these were the only artifacts left), and I didn't have the benefit of any advice: I chose the illustrations in a more or less haphazard way. Since then I have changed some of the plates. But that gives an idea of the importance I attach to didactic illustrations.

Thus far I have given my general view of the place of photographs in the classroom in connection with Islamic studies in general. As Islamic studies have developed in the last few years and have included within their scope economics, politics, sociology, geography and anthropology, they need to use every communication medium to do justice to the disciplines or sciences which are now concerned with these studies, and this holds also for the older disciplines of language, literature, religion and history. Take, for example, my personal visual experience: I was brought up in or near Beirut and I did my first studies there. When I returned to Lebanon after an absence of almost twenty years of teaching and study in this country, I hardly recognized the city. No amount of words can communicate that dramatic change unless they are supplemented by pictures. Or take, as another instance, the field of geography. Three or four years ago I was very happy to see a book by Professor George B. Cressey, Crossroads: Land and Life in Southwest Asia (1960). This book demonstrates the importance of illustrating geography books with good pictures. Professor Cressey blazed a trail in presenting not only the written word to his readers, but also illustrating his subject in a most vivid way. A teacher can't do justice to these disciplines by words alone. And the words themselves have many meanings. If you use the word desert, probably the American student gets the stereotyped mental image of a sandy waste; but when you see in a geography book pictures of dunes a hundred feet high, or of a flinty ḥarra, or of an arid valley, or of other kinds of deserts, unless all these are well illustrated in a geography book, I don't see how a geographer can communicate adequately. Since then other well illustrated books have appeared which deal with geography. I haven't yet seen much use of illustrations in books dealing with economics. But any new book on social or physical anthropology will illustrate my point. As an example, take *Ṭell Ṭoqaan: a Syrian Village*, by Louise E. Sweet (1960), wherein 52 carefully made and well selected photographs show, *inter alia*, the sugar-loaf *qubbāb* houses inside and out, the people, and the various agricultural-pastoral implements and ways of life of a Muslim village of the plains.

DR. MARSHALL HODGSON, prior to his death 10 June 1968, was Professor in the Department of History and Chairman of the Committee on Social Thought at the University of Chicago, where he did graduate studies in Islamics.

Professor Hodgson organized his taped interview into the following outline of the kinds of visual and aural documents he would find useful in teaching the Arabic language and Islamic civilization.

I. Films Needed
  A. The Mosque: formal service, with Arabic and English sound tracks
  B. Sufism: dhikr ceremony in ḫānaqāh or tekkīyah, somewhat analogous to suggestion for mosque film
  C. Funeral
  D. Wedding
  E. Circumcision party
  F. Folk dances and songs
  G. Village life (cf. Indian film trilogy)
  H. Village life: documentary of a typical day of family in the Maghreb, Pakistan, Turkey, Egypt, and Persia
  I. Architecture
    1. Sinan's works, walks through buildings, with comparisons with other Ottoman monuments of the period
    2. Cairo mosques of a certain period, with contrast with periods before and after
    3. Shah Jahan's monuments, along with original art object contents
  J. City life, in old part of Cairo or another city (Shiraz, Isfahan) including daily life of a family
  K. Bedouin life
  L. A day in Ramadan: home, bazaar, mosque

II. Slides Needed
  A. Maps

DR. GEORGE F. HOURANI is Professor of Philosophy at the State University of New York, Buffalo. Formerly he was Professor of History in the Center for Near Eastern and North African Studies at the University of Michigan, Ann Arbor. His B.A. is from Oxford University, and his Ph.D. from Princeton University.

My major activities in teaching and research are Medieval Islamic history, philosophy, and theology. I also teach some Arabic at the level of advanced independent readings, for which photodocuments would be of little or no help. But for Islamic history, slides are indispensable, especially in illustrating Islamic architecture and the fine arts. Up to the present time, I have been using black-and-white slides from the History of Fine Arts Department here at Michigan, as well as color slides of my own. I could use many more color slides with a greater range of subjects. For example, I could certainly use more color slides of Islamic architecture and art.

And I think that modern historians of the Near East could use black-and-white photographs of well-known personages and locations. It is easy to find photographs of Muhammad ʻAli, Ismaʻil Pasha, and Mustafa Kemal, but it is next to impossible to find any pictures of *actualités*, contemporary Near Eastern personages and places of historical interest. For informing the beginning undergraduate, who has no concept at all of life in the Near East, 8" x 10" loose-leaf binders, like those in the Islamic Archives, would be useful. For example, a binder on Saʻudi Arabian pastoral life would illustrate how the shepherds water their flocks, take them from range to range, and bring them to market. A binder on agriculture would show fields and irrigation. Other possible binders on bazaars, food preparation, schools, boats and seafaring, and Bedouin life would be effective if used as bulletin board exhibits as well as reference books.

If duplicate slides and photographs from a central repository could be added to local university collections, Near/Middle Eastern scholarship and teaching all over the country would benefit.

DR. NORMAN ITZKOWITZ is Associate Professor of Oriental Studies at Princeton University. His B.A. is from City College of New York, and his graduate degrees from Princeton. His main scholarly interest is with Ottoman institutions on the eve of westernization.

Here at Princeton I teach beginning and intermediate Turkish, modern Turkish, at times Ottoman Turkish, and, as of this year, a course on the diplomatic history of the Near East. In the latter course I have found photographic materials to be especially beneficial to students who have little or no knowledge of the geography of the area: pictures give them a feeling of immediacy when I'm talking about historical problems and happenings connected with places, such as the Straits, the Dardanelles, or the Sea of Marmora. They especially benefited from seeing a picture of the Dardanelles that I had just about despaired of finding until I dredged one up from a German publication dealing with World War I. This experience is symptomatic of a general shortage of visual documents for teaching modern history.

We urgently need more modern photodocuments like the excellent film on the life of Ataturk prepared primarily from old newsreels by the Twentieth Century Fund and narrated by Walter Cronkite. Its half-hour re-creation of a great man in a great period would be a valuable contribution to any course devoted to the modern Near East. And its high quality sets standards for the photodocuments we need for elementary as well as advanced courses, for non-specialists who do not have a detailed knowledge of the area and for specialists who have not yet had opportunity for field trips.

Everyone teaching Near Eastern history now realizes the importance of visual documents in beginning courses. In our 231 course here, Introduction to Islamic Civilization, we make every effort to use illustrations and the students benefit a great deal: certainly no valid argument can be presented against the use of visual materials at the beginning level. But very few scholars, in my opinion, are aware of equal opportunities for illustrating advanced courses, and I think we ought to emphasize this further necessity. Even in my senior level courses, such as that on the diplomatic history of the Near East (actually a senior seminar) I find that these visual documents help immeasurably in communicating the feeling of the area and of spatial and iconographic concepts that must be visualized to be understood.

Because the need is so pronounced, I can't emphasize too strongly my support of a central photodocumentary collection, like the Islamic Archives, to which I have contributed duplicates of my own slides. It would undeniably be a great asset to Near/Middle Eastern studies.

DR. JACOB M. LANDAU is Senior Lecturer in Political Science at The Hebrew University (Jerusalem). His statement for this inquiry was given 5 December 1963 when he was Visiting Professor of Near Eastern Studies at the University of California, Los Angeles.

In teaching the political history and systems of government of the last one hundred and fifty years of the Near and Middle East, I have now and then used photographs to illustrate my lectures, particularly those on the socio-political history of the nineteenth and twentieth centuries. However, I have found it rather difficult to locate representative, varied photographic materials of sufficient quantity in the libraries of Israel. Truly, I have not had enough time to search thoroughly for it in these libraries or those of Europe. So, as an expedient, I use slides made from Lane's Manners and Customs of the Modern Egyptians, from Robert St. John's Egypt and Arabia, and the books of certain travelers in Syria, Palestine, and Iraq. These illustrations are, of course, more of an improvisation than a systematic collection.

An inexpensive systematic slide collection, prepared by experts according to a well-conceived plan, filed according to subject and easily available, would be a godsend to teachers of Near and Middle Eastern cultures. Their lectures would be inestimably improved because their students could then get a visual concept of how Middle Eastern people dress, eat, work, and live.

It is definitely my impression that a good collection of photographs and slides—if possible in color—on every aspect of the modern history of the Near and Middle East (during the nineteenth and twentieth centuries) would be invaluable in teaching the social history, the economic history and, to a certain extent, even the political history of the peoples of the Near and Middle East. Such an archival collection would be an indispensable aid to effective teaching and to stimulating the interest of students.

DR. FREDERICK P. LATIMER is Professor of History and Languages at Nathaniel Hawthorne College, Antrim, New Hampshire. He received his M.A. and Ph.D. degrees from Princeton University after retiring from the Foreign Service. While with the Service, he was American Consul in Istanbul, and Cultural Affairs Officer in Ankara. In the academic field, he has served as Lecturer in Turkish History and Language at Princeton University; conducted research under a Rockefeller Foundation grant at the Hoover Institution, Stanford University; served as Visiting Professor in International Studies at Southwestern University, Memphis, Tennessee; and, under two successive Fulbright Research Scholar appointments in Turkey, recorded on tape informal recollections of Ataturk's colleagues. His statement for this inquiry was given 3 May 1963 when he was Associate Professor of History at the University of Utah, Salt Lake City.

A firm believer in teaching with photodocuments, I've used slides in all my courses here at the University of Utah for the past three years. Because I find it absolutely necessary to give students, particularly at the beginning of a course, some visual impression of the area that they are studying, I use slides even in my Turkish language and literature courses. Since the University has very few slides relevant to Middle Eastern history and virtually none on Turkish and Muslim institutions, I resort to my own color slides in practically all cases.

All of my color slides were taken in 1952-54 during my last tour of diplomatic duty, as Cultural Attaché in Ankara. Within that two-year period, my wife and I covered over 15,000 miles of Turkey in our own car, seeing the country and taking pictures. Thanks to my wife's interest in old travel books and archaeology, we were able to visit places in Turkey that had been relatively inaccessible for centuries and were unknown to practically all other Americans in the country and sometimes little known to Ankara archaeologists. Not since Roman times had the country been so well-provided with roads—a fine network of new highways that let us explore and photograph on every possible weekend and holiday. For example, with but a day's driving we were able to get to the south coast of Anatolia, Mersin and Tarsus (the birthplace of Saint Paul). We traveled along the coast to Silifke to see ancient castles; and near the beach we found, almost hidden by brush and trees, Roman sarcophagi and Doric columns. One of our most memorable jaunts was bumping along a little dirt road toward Aspendos, jogging around a bend, and suddenly seeing loom up out of bare earth a magnificent Roman theatre. We also traveled (by train because of time pressure) to Erzerum, from there by car to Elazig in southeastern Turkey, and to Diyarbekir, a fabulous place on the banks of the Tigris with medieval walls extending for miles.

The photographic results of our travels have been an invaluable asset to me in teaching, especially in communicating a concept of historical depth. For example, in addition to slides of the classical ruins we have visited, I use slides of architectural monuments to illustrate the rise of the Seljuks, and I use slides of different kinds of Ottoman buildings—mosques, medreses, fountains, and fortresses—to illustrate the rise of the Ottoman Empire following the Seljuk decay. To point out the wide gap between city and country living, I choose slides showing villagers in costumes drastically different from those of the city-dwellers. I also demonstrate with slides how little the villages have changed in the course of centuries. Finally, to give my students an idea of Turkish geography, I show them slides of mountains, plains, rivers, forests, and the surrounding seas and straits.

I occasionally use movies to illustrate areas that I have not yet seen or particular aspects of a country that I have visited but not comprehensively photographed. Generally speaking, however, I prefer slides, and I wish that I had access to more, particularly of other Islamic countries. Because I have not traveled extensively in Syria, Iraq, Egypt, Iran, and Lebanon, I would welcome photographs recording the same aspects of those countries that my own slides document of Turkey. With such a collection at my disposal, I could visually communicate to my students a fuller concept of Middle Eastern geography and culture. For these other countries I would like my students to see craftsmen at work; villagers plowing, planting, and harvesting their fields; men sitting in the coffee houses; children in school; students and professors in the universities; women taking part—their new role—in professional and civic life; people in parliament and in government offices. Such a selection of slides would give some idea of the variety of new opportunities open to people usually thought of as leading lives circumscribed by tradition. To impress upon my students the juxtaposition of new and old in the Middle East, I would like them to see both old and modern modes of transportation—ancient, rutted dirt roads where traffic consists largely of oxcarts and donkeys as opposed to Turkey's fine modern network of all-weather highways. I'd also like to show slides illustrating agricultural innovations, hydro-electric development, and irrigation projects.

In short, I want to shock my students by showing them the astonishing contrast between the traditional—often unchanged for a thousand years, particularly in the villages—and the modern. Unfortunately, like other western visitors touring Turkey, my wife and I were captivated by the picturesque qualities of the old and were more inclined to photograph the old than the new schools, factories, and industrial projects. If I could get duplicates of such slides, I would be delighted.

Also, because all of my pictures were taken with natural light, which made it difficult to photograph interiors, I would like to have photographs of mosque interiors, tiles, art objects, pottery, costumes, brocades and rugs—photographs which would cover the whole range of Islamic art and architecture. These should include slides of fine books, illuminated manuscripts, and miniature paintings like those in the museums of Istanbul.

Through devoting at least three class hours to slides during a ten-week quarter, I have found that my students ask a great many questions after seeing these slides—questions that bring out points that might never have occurred to me even to mention. Because very few of my students have ever been abroad, practically every facet of Middle Eastern culture requires an explanation. If that explanation were restricted to my oral communication, I'm sure that my students would learn much less than they do at present with the visual concreteness of slides to ignite their curiosity. To explain the unfamiliar, a picture is worth at least a thousand words. I only wish that I had thousands of slides at my fingertips so that my students could become even more visually familiar with the geography, topography, human resources and cultural riches of the Middle East.

If there were a central organization from which I could order slides, just as I've borrowed books on inter-library loan for my Turkish literature course because there are so few good English translations available, I would be most eager to purchase copies, through our Middle East Center, for use in all of my courses. As for my own pictures of Turkey, I would be glad to have duplicates used by other scholars.

MR. CECIL LEE is Associate Professor of Art at the University of Oklahoma, Norman. He earned the B.F.A. and M.A. degrees at The Ohio State University, Columbus.

In contrast to our fairly extensive collection of Western European visual material, we have here an almost complete dearth of photographs and slides illustrating the Ancient Near East and Islam. Had we the slides, we would certainly use them in the classroom as well as in public lectures in the Museum of Art. Large photographs would be useful to fill in the gaps of Asiatic paintings, sculpture, and miniatures in our exhibitions in the Museum of Art.

DR. D.W. LOCKARD is Lecturer of Anthropology and Director of the Center for Middle Eastern Studies, Harvard University.

We at the Center for Middle Eastern Studies at Harvard consider visual media essential in teaching courses on the Middle East. In a general introductory course, like The History and Civilizations of the Middle East, the only way to make assigned readings on Middle Eastern geography come alive is to supplement them with the few slides that we have available here. If we had more slides, we could use them as they should be used: consistently, through every phase of a course. For example, if we had the appropriate slides, we could visualize our discussions of ancient history by showing some of the monuments, such as Persepolis, Baalbek, and Palmyra. Similarly, medieval history would become much more real to students if they could actually see good color slides of Damascus, Baghdad, and Samarra. Also, modern history would be much more meaningful if our students could learn exactly how modern Middle Eastern states are emerging by looking at slides and movie films of leading political figures, marching armies, parliament buildings, and crowds in the streets of Cairo.

Unfortunately, it is next to impossible for one institution to obtain the hundreds and hundreds of slides necessary for an instructor to be able to make selective choices when preparing an illustrated lecture. Here at Harvard we've assembled a meager collection (focusing on geography and ethnography) from the collections of our friends, from the collections of staff members, and from the slides I made during my 1958 trip to Sa'udi Arabia and Persia. Of the total of 1500 to 2000 color slides, those of Persia, Sa'udi Arabia, and Turkey are good, while those of the rest of the Middle East are little more than mediocre. Inadequate in quality, they are also inadequate in quantity; we need hundreds and hundreds more to show our students the geography and the ways of life of the Middle East.

Our plight with movie films is even worse. In the first few years of the Center, we made a valiant attempt to show 2 or 3 films per term during evenings (obviously, showing films during a class period takes up too much time). Here again, because of the lack of films, in addition to our lack of knowledge about existing films, we exhausted our film supply in that last year or two of the program, which I finally discontinued in 1958. We were showing films of mediocre quality; I was turning down the sound and giving a running monologue to correct the propagandistic distortion of fact on the sound track.

In my opinion, it would be advisable to establish a central agency for collecting slides and movie films that could be lent to or duplicated for scholars in American, and perhaps European and Near Eastern, universities. If the Islamic Archives established by Dr. Myron Smith were set up on this basis, a major teaching problem would be solved. Such an operation, however, needs the support not only of universities but also of foundations and possibly even of the United States Government. It seems to me that an extensive visual aids program, which should be established for other world areas as well as for the Middle East, falls squarely under the terms of Title 7 of the National Defense and Education Act. I would like to see the United States Government, encouraged by foundations, become actively involved in organizing photo-documents for teaching and research.

I have little to add to what I said earlier except that we have continued to expand our slide collection here as well as possible but it is still woefully inadequate. For example, we are still lacking any good slides of Iraq and Egypt. This last may have been corrected slightly as a result of my recent trip, but by and large I was not able to take too many photographs and I have not as yet seen the results. We also need more coverage of the Persian Gulf, Southern Arabia and Yemen. Anything you can do to build up an adequate slide library which is easily available will be welcome.

MR. F. LUKERMANN is Professor in the Department of Geography and Associate Dean for Social Sciences, University of Minnesota, Minneapolis. His principal scholarly interests are in historical geography and the history of science. He was awarded the B.S. and M.A. degrees (History and Geography) by the University of Minnesota, and has done graduate study in geography at the University of Istanbul and the University of California, Berkeley. Under Fulbright and Ford Fellowships, he did field work in Turkey (1950-51, 1953-54) and Greece (1962, 1964).

As an historical-cultural geographer, I believe I use photographs (visual materials) in the classroom somewhat differently from the traditional method in other disciplines. I think this difference springs from two tasks we geographers must perform.

First, we have the task of presenting the landscape in standard, measured terms. We have to describe it in terms of space and distance. We have to describe it in terms of plant cover. We have to describe it in terms of relief. And we use a vocabulary which is familiar to all of us in Western culture: we measure space in terms of miles, we use the thermometer to indicate degrees of temperature, and we use the rain gauge to record so many inches of rainfall. When we verbally communicate these measurements to a student while showing him a slide, he naturally sees the landscape in his own familiar terms. For example, if he is looking at a slide of the Rift Valley of Tanganyika, he will measure it first in terms of how closely it resembles an arid landscape in the Western United States and second (consciously or unconsciously) he will relate the Rift landscape to what our Western economy would use it for: irrigation, let's say, or a scenic wonderland for recreation, or an atomic testing ground.

But that exercise is only about half of what the geography teacher is trying to do by means of visual analysis. He must not only show his student how the world is really differentiated, that is, the pattern of regional complexes and the variety of culture areas; the geographer must also help his student understand what this Rift landscape is in the cultural terms of its local occupants rather than in terms of our American experience. It is, therefore, up to the photographer, in this case the instructor, to persuade his student to see this Rift Valley landscape through the eyes of a man who lives there.

We may have described this African scene in our Western terms as an area of forest, an area of grass, an area of desert. We may have analyzed it in terms of percent of slope, of inches of rainfall. If we take just these two things, slope and rainfall, we would know approximately what slope is needed for wheat planting; we would know approximately how many inches of annual rainfall are needed for production. We could then type this as being suitable agriculturally. We could measure the fertility of the soil in terms of our own crops and in terms of our own economic use.

I believe these uses would be, in most cases, entirely different from what the Rift Valley native would choose. He has not only a different kind of crop, but also a different sense of importance of crop. He's not in an exchange economy; he's not necessarily trying to sell his production. In his subsistence economy, he may have to produce all kinds and varieties of food. He is interested in finding a field—and usually a very small field—in which to grow enough food of a certain variety for his own family, his immediate family. He may be interested in having another plot of ground a mile away, or even several miles away, for another crop. Where an Iowa farmer would plant only one or two crops, the Rift native probably plants half a dozen to a dozen different ones in as many plots.

As Westerners, we see the Rift Valley as fragmented land use, fragmented land tenure. In terms of our American agricultural economy, this use or tenure is inefficient and senseless. Because we don't really understand what the native is doing, we are prone to criticize him for not being up to our intellectual standards. Were we to ask him why he has divided the land this way, might he reply that it is because he must hand it down to his children in equal slices, (akin to the ribbon fragmentation of land in a European landscape)? Or has he made a division which is conscious and rational in his own terms; is he satisfying certain purposes which are meaningful to him? Until we include the right answers to these and cognate questions in our attempts to impose our Western ideas in planning the economic development of foreign cultures, we shall continue to wonder why the native often finds our plans not only incomprehensible, but actually destructive of the culture he wants to preserve.

Cultural cognition of the environment is, I believe, the primary objective of teaching geography. A foreign environment is not likely to be what it scientifically measures; rather, it is basically what the local inhabitant thinks it is. In American history we read that the colonists avoided swamps and shut their windows because they believed mists carried fever. To call them stupid would be to misunderstand what they believed their environment to be. If we want to understand why a landscape has evolved into what it is, why its owners use it as they do, then the landscape must be seen through the cultural insight of its occupants.

What I have attempted to do with photographic documents in several of my historically-geographically-oriented courses is to acquaint the students with the landscape of the area we are going to discuss. I begin the discussion by taking them on a photographic traverse across a countryside, while I ask them to interpret each slide simply by stating what they see, so that they will bring to their own minds, in their own terms, the difference of this landscape from one of their own. In doing this, the students inevitably pass their own judgments. And this is just what I want them to do: I want them to make decisions, to come to conclusions, so that I can argue with them, so that we can build up a dialogue.

What I next do is to show this series of pictures again, while I describe them in terms of the local culture, and thereby induce the students to re-examine this landscape through the locally conditioned vision of the indigenous people. I have now stimulated the students to appreciate at least two different viewpoints—theirs and the natives', and in doing so I have, I believe, convinced them of the importance of looking at any part of the world in terms of the people who live there.

In opening up these two divergent viewpoints to our students, we geographers above all need field data—photographs and other visual materials—to document the enormous variety of the earth's surface. By using photographic documents we show a student what he will instinctively see plus what we want him to recognize; we re-train his outlook so that he will see the world through the eyes of its varied inhabitants and not with the restricted vision conditioned by his own culture.

If we now turn to the use of the photograph in geographic research, I believe I can illustrate a variation on this same behaviorist theme—and in a more historic sense.

My first field research was in the early fifties, a Fulbright Grant to study routes and centers in ancient Asia Minor. Virtually nothing had been done systematically in that area since the late nineteenth century. My basic interest was to classify sites by type, by size, and eventually by their loci within the urban hierarchy and the transportation grid. I found that both the best and the earliest regional geography we have of Anatolia is probably that of Strabo, and most of my research has centered on reconstructing that ancient landscape. Strabo describes the major regional economies, their location in terms of population, the major centers for accumulating products from these larger hinterlands, and finally the major route connections. In addition to Strabo, I found earlier material on the geographical orientation of loci in Herodotus and in the Byzantine gazetteer or geographical dictionary of Hecataeus. Fortunately, in describing towns Hecataeus sometimes includes the same textual fragment for other towns, so that at least a segment of orientation indicates where these towns were located in relation to each other. One of my problems was to find out how Hecataeus organzed his description of the world.

My interpretation of this data differs from that of other scholars. I found that the center of Hecataeus' world was where he lived, with his routes radiating from Ephesus and Miletus at the mouth of the Meander. His description, for example, starts on the Aegean coast, proceeds through Marmara, and then moves on to the Caucasus along the southern Black Sea. Next, he describes a route south of Miletus around the southern Anatolian coast, then the Levant, and finally the African coast west to the Straits of Gibraltar. Relative to this communications grid, he then describes the interior countries as they relate to the seaports. Hecataeus, being a Greek in a commercial age (probably around 500 B.C.), obviously was interested in the seaways and in the relationships of the interior peoples to the seaports, i.e., in terms of his own culture.

Another source, later than Strabo, is Pliny's Natural History. One example of this will serve. Pliny describes the Roman Province of Asia proper and he describes the circuit riding of the judges. First, he names the center of the circuit court and then describes the subsidiary villages in the jurisdiction which the judge would visit. We have then, for a number of these provinces, centers and routes described as they were administratively associated.

Given these source materials, what kind of photographic data do I collect? I have tried to document with my camera the major outlines of the Persian and Greek city systems and route patterns, so that most of western Anatolia, central Anatolia up to the line of the Euphrates, and the Black Sea coast through Trebizond are reasonably identified. I have taken pictures of the major ancient sites which are also the major sites of the Seljuk, the Osmanli, and the modern Turkish Republic. I photographed typical landscapes of agricultural areas with their typical village settlement patterns—not too many close-ups—to get the orientation of the village, its grid pattern, how it looks, how it lies in the landscape, and how it is oriented to the major land division, particularly to the relief.

I have also walked or ridden over most of the major routes and have made photographs of such routes as are no longer major but which may have been major in previous periods. These routes are particularly important in that we find, as we go back to a less complex technology, that their number multiplies in terms of use. What technology means in terms of the transportation system is basically the cutting down of the number of choices, so that, instead of three or four major routes from Istanbul down into the interior basin, as we might have had in the Byzantine or the Osmanli periods, we now have but two. This reduction is related to the cost of technological innovation and the selecting out of the route of the lowest gradient. There's no point in keeping up four routes when the best one will serve. This phenomenon is not peculiar to the Middle East; it's characteristic also of transportation history in America and Europe. Its significance is that major routes of the past now may still be in use as local roads.

I've also tended to avoid the major cities like Ismir, Antalya, and Ankara because they are, for my purposes, well covered by modern photography. I tend to photograph more of the smaller sites, the backwoods, so to speak, than the major core areas, since the major cities of an earlier period are also the major cities of today. My photograph and slide collections are primarily of interest to the rural sociologist and the anthropologist because these areas have not been affected by the modern road system which is only now, in this present decade, bringing the back country into contact with the national economy, with consequent change of land use to products which can be exchanged in the major centers. Therefore, the countryside is still, by and large, a subsistence landscape. The same holds true for the smaller towns, although they are changing. My photographs of the agricultural village and the smaller town are therefore historical documents, both for the anthropologist and for the rural sociologist interested in the cultural lag that is still very much present in the Turkish back country.

In terms of architecture, I have not restricted my photographic documentation to particularly outstanding sites or buildings. I try to record the architecture in its geographical context: the house plus its garden walls, the relationships of buildings to each other, and the architectural remains which mark boundaries and therefore indicate divisions of use and of ownership.

Let me turn now to a more recent research project area, Messenia, in the southwestern corner of the Peloponnesus—an area of Greek, Byzantine, and Turkish occupancy. Here my basic research interest is with an archaeological team made up of various disciplines trying to reconstruct the landscape of the Mycenean Late Bronze Age. This study involves the core area of Nestor's Palace of Homeric fame and its hinterland. I was there in August and in November; I am going back in the spring. As a geographer trying to reconstruct the landscape, I need to observe seasonal differences, to note how this landscape has changed in time and in place, and to record by photographs the relationships of the agricultural work cycle, the various crops, the roads, and the settlement pattern.

What I am supposed to be producing as part of this team is, in reality, an urban geography. We have, in modern urban geography, a series of models in which the urban system—the size, function, and distance apart of the cities—forms an urban hierarchy of routes and centers. One may argue that the Late Bronze civilization of Greece was basically commercial, that it was interested in gathering from its agricultural hinterland those products which could be exchanged with other urban systems. One may further argue that an urban system, even of the Late Bronze Age, shares something with an urban system of the Byzantine, the Turkish, and the Modern periods. The urban model, in its pattern of roads and town, therefore reveals the cultural orientation of the landscape.

My particular job is to collect field notes—including photographic documents—on these town sites, which will record their sizes, their appearances, the location of their gates, the directions toward which the gates are oriented, and the names of the gates (the Arcadian Gate, the Spartan Gate, etc.). Sometimes the Spartan Gate is on the north side of the city, although Sparta lies over in the southeast. Why did they call this the Spartan Gate, unless they had to go out this gate and to the northeast before turning southeast to Sparta? There seems to be an urban pattern revealed here with lines that connect the town with other pieces of property, the agricultural land, the areas of grazing, and the areas of forest, into the communications network of a metropolitan-oriented system—and this as early as the late Bronze Age.

The metropolitan locus, at this particular period, seems to have been Nestor's Palace, Pylos. The big problem is that we have three Pyloses at different times in the Pre-Classical Period, and we have a fourth Pylos (not of that name), called Messene, which becomes dominant about the third century B.C. Each one of these has a different location. What interests me about these four metropolitan loci is that at any given time there were also three sub-capital cities. Thus, when Pylos was the capital near Navarino Bay, the other two Pyloses and Messene were sub-centers of the kingdom, and when

Messene in the Pamisos Valley was the capital, then the other three Pyloses were sub-centers.

Basically, what I have found in research in America, in the Peloponnesus, and in Turkey, is that the areas of settlement by human beings are very stable, very persistent—at least since the last glaciation and probably in the preceding inter-glacial period. The environments in terms of subsistence were basically the same. I have made, for example, a map based on the tribute lists of the Persian Empire, the satrapys in Herodotus, which, when matched against a Turkish population density map of the late 19th or early 20th century, shows the same areas as being the regions of greatest economic wealth, the greatest agricultural output and the greatest population density. When we read Herodotus we find that the Pontic area bordering the southeast corner of the Black Sea had a relatively small tribute when compared to a satrapy in Central Asia or one on the Iranian plateau. Yet when we "correct" this by the area of the satrapy, we find that the Pontic area made one of the densest per unit contributions of any area of the Persian Empire. If we look at a modern map of Turkey, or if we go back to the seventeenth century, or (although I haven't proved it yet) go back to the Seljuq and Byzantine times, this would also hold true. That strip of Black Sea coast still has the highest population density and the biggest agricultural output, if we qualify it by production per unit area.

Now, getting back to the Peloponnesus, I think that the occupancy areas are probably fairly stable and permanent. The same is true of the road patterns which connect areas and points of settlement. Once a road is used, whether it be a Paleolithic trade route which can be traced by obsidian artifacts, or the road used by Telemachus, the son of Odysseus, in traveling from Pylos to Sparta, it is probably a route forever, to be used by the classical Greeks, by the Byzantine Greeks, by the Turks, and by the modern Greeks. In fact, we have fairly recent evidence in this area, uncovered by Professor William McDonald, of a general route with three road alignments at different engineering levels, showing that as better technology became available, the gradient was reduced and the alignment lowered, so that the oldest alignment seems to be the highest and steepest, while the present paved alignment of the Greeks is the lowest and the smoothest.

This is important to my study because, basically, what changes from economy to economy, from culture era to culture era, is the organization of the occupied area and the orientation of the routes, not the area or the route. Maybe it would be clearer to talk about Anatolia again. When Bogazhoy was the Hittite capital, we find roads radiating north from it to the Black Sea, to the southeast toward the Tigris-Euphrates, and westward along the northern side of the interior basin toward Marmara and the Aegean. When Ephesus became the capital in the Roman period, the roads radiated from Ephesus up the Meander, up the Hermus, and around the interior basin, not necessarily through the Hittite capital, but in the same region. The segments of the routes are the same, but their importance has changed; they now link up the same route segments, but the flow pattern is quite different and the density of traffic has changed.

What I would argue, then, is that in the Peloponnesus what we have are at least three different economies oriented from different capital points but involving the same roads and the same occupancy areas, at one time oriented toward the Messenian Gulf, at other times oriented toward the area of Olympia or Sparta. When the Turks came, when the Byzantines were in power, then the orientation was toward Athens or toward other sides of the Peloponnesian peninsula. But locally, we find the same road segments, whatever the era, whatever the economy.

In this particular area of Messinia we have mapped Late Bronze Age sites by their size—the area over which they spread their accumulated urban debris. If you plot these one against the other, it seems fairly obvious that the regions of today have the same relevant position in terms of population density with one of these older orientations. We may find a different value of density and a different orientation for others, but the same areas and the same routes remain the basic units of the pattern.

It follows that I use the photograph to document three basic types of source materials. The first is the occupancy areas, that is, the agricultural landscapes. The second is the road, the route. And the third is the urban site and its situation. Having already argued that these three are fairly stable as units but oriented differently from culture to culture, economy to economy, I find that I make quite a variety of photographs in terms of cultures. For example, I would, in the southwest Peloponnesus, take photographs of sites which have been identified as Late Bronze Age. I would also in this immediate area make photographs of Byzantine bridges and old Turkish _hans_.

My reason for photographing in this pattern follows from the logic of my previous argument that a Byzantine bridge, a Turkish _han_, and a Late Bronze Age commercial city site all point approximately to the same function, for a Turkish _han_ in this place is corollary evidence that this is a commercial location, a transportation node. The Byzantine bridge would also follow from this, and any city site in the Late Bronze Age would be analogous.

I suppose my particular corpus of photographic documents is dominated by pictures of settlement sites, of the mounds (tels). From the tel itself, from the city site, I record vistas of the surrounding hinterland, showing the location of the water supply, whether the tel is on a margin between woodland and lowland agricultural area, and whether there was possible vegetation such as a forest for construction and firewood. In particular, I photograph beyond the city sites —along the routes, the natural gateways, or the bottlenecks in the physical landscape along which the road—be it Turk, Byzantine, or Greek—would have to pass. Once away from the bottlenecks, we find quite a variation. On a flat plain there is no particular physical reason (but there may be an economic one) why the road should go one way or another. But when we come to the road's constriction—and gradient is probably the greatest factor here—the pass is the point where human remains and human identity—and often events of history—tend to accumulate.

In recording in the field, in working up field reports, in communicating the results in publications, and in teaching students in the classroom and the seminar, geographers make wide use of graphic media such as photographs, slides, and films, and of cartographic media such as maps and charts.

In this oral statement I have not made reference to the obvious place of the photograph in scholarly publications, and I have said nothing about the difficulties scholars must overcome in order to gather the photographs and slides needed to supplement and complete their research. Ignoring the more general use, I have described the specific role the photograph plays in the classroom and in the field. I have tried to show in some detail the where and how of the photograph as an essential recording and teaching document in geographical research.

Considering the obvious and increasing importance of the photograph as a medium for communicating facts and ideas in the learned world, the lack of an organized effort to gather and to distribute scholarly photographic documents is most unfortunate. Any scholarly enterprise which could make useful color slides and photographic documents readily available for use in research and teaching by geographers and historians would be a welcome asset, both to the individual scholar and to cultural studies as a whole. I would be most pleased to cooperate in any such undertaking, and I feel certain that my geographic colleagues would concur.

DR. KENNETH A. LUTHER is Assistant Professor of Persian Studies at the University of Michigan, Ann Arbor. His principal scholarly interests are Iran and Eastern Islam during the Seljuq and Mongol periods. He earned his Ph.D. at Princeton University. His statement for this inquiry was given 18 April 1963 while he was Assistant Professor at Portland (Oregon) State College.

In my course at Portland State College, called Islamic Civilization, I used visual materials to illustrate my lectures on architecture and art. I had a good deal of trouble getting slides. Those which I used were a few I made of various monuments in Iran, plus Persian miniatures ordered from the UNESCO collection (they have a good set of about 30), and others ordered from a commercial color slide company. I also tried to make a few slides of building plans and details from books.

The quality of many of the color slides offered for sale is not particularly good. I suspect that they have been reproduced too many times, since the colors are usually faded and the detail is not clear. Moreover, the camera angles often are not the most revealing: tourist groups and taxicabs sometimes obscure the monuments. The number of available slides is far from adequate. Because the meagre catalogue offerings are inadequate for the needs of the instructor, he must organize his lectures to fit the available illustrations.

Provided the films were created for the college classroom, instructors could profitably use them in teaching courses in Islamic civilization and Near Eastern literature in translation. The trouble with most of the films I have seen is that they are unrelated to teaching Islamic civilization and similar subjects because they were made for either political propaganda or for the area specialist's limited purposes. A useful film might show a prayer service in a mosque with one sound track of the original prayers in Arabic, and another track in English for students who do not understand or who are not studying Arabic. Another film might be of a class in a madrasa showing the traditional way of instruction. Still another topic could be a literary _majlis_ in Iran, showing the scholars and _litterateurs_ sitting about and listening while poetry is chanted. Obviously, there are also film possibilities in such Muslim festivals as the Shi'a processions on the tenth of Muharram and the passion play on Hussein's murder at Kerbala. Other films could illustrate social events, such as funerals and weddings. If they can still be found, No Ruz and other countryside festivals should be filmed. Finally, we can certainly use more films of miniatures, on the order of the "Seven Wives of Bahram Gur."

One of the most important occasions for using slides is at the beginning of an introductory course, when it is important that our students see what a Near Eastern country looks like. Color slides or films are certainly the best way to show students the waste lands, the oases, the uplands and the mountain ranges of Iran, or the deserts in Sa'udi Arabia.

Human geography is a corollary of physical geography, for which teachers need illustrations showing pastoral life; the agricultural life of the villagers; and life in the towns, including the life of craftsmen in the bazaars or _suqs_. We also need slides of transport along the great trade routes, subsidiary routes, and camel trails that are still traveled. Such slides can be used to great advantage in helping our students understand the way of life in the Near East.

To remedy these inadequacies, I should like very much to see an enterprise such as the Islamic Archives put on an operational basis under the auspices of an American university so that duplicates of this collection of many thousands of color slides and photographs might be available to scholars at reasonable prices.

PROF. DONLYN LYNDON is Head of the Department of Architecture, School of Architecture and Planning, Massachusetts Institute of Technology. Previously, he was Head of the Department of Architecture, School of Architecture and Allied Arts, University of Oregon, Eugene. His A.B. (1957) and M.F.A. (1959, Architecture) degrees are from Princeton University. In 1959-60 he was Fulbright Student Fellow in India. His statement for this inquiry was given 12 March 1964 while he was Assistant Professor of Architecture at the University of California, Berkeley.

At the University of California I was, for three years, associated with a course in oriental architecture offered by the Department of Architecture which included the monuments of Islam. It was a formidable task to assemble the necessary photographs and plans. However, the principal problem I faced in teaching the course was conveying the direct experience of a building such as a mosque or a caravansarai as seen in its local setting. My associates, who sat in on some of the lectures, agree that the use of adequate documentary photographs to simulate the visual experience of buildings and their environments—although vicarious at best—is, nonetheless, much more instructive than what words alone can convey; they also agree that it is this deep visual involvement which is missing from most historical courses now.

For such documentation I'd like to take the right photographs myself. In looking at a building, I, like every other architectural historian, have my favorite points of view and special interests—my own set of blinders that conditions my reaction. Ideally, every scholar ought to go to the field and take every photograph that illustrates his special interests: that would be the most effective way to have all the visual documents relevant to his research and teaching. But of course this is not feasible. But what could be done is to make available for our individual teaching whatever photographs other scholars have taken from their various and different points of view.

I've taken a lot of photographs myself, including some of Islamic monuments. When I go back to my old photographs of a building, I find that my interests have usually changed to some extent and I become aware of gaps and holes in the documentation which I wish I could fill in. In some cases, someone else has made the photographs to fill those lacunae. If only all the extant photodocuments were in an accessible archival collection, I and others could put together more balanced working and teaching collections and not have to depend on the photographic results based on limited enthusiasms and interests. This is a constant situation in building up any photographic collection, whether amateur or professional, for every trade photographer is also conditioned by his own predispositions and prejudices.

I certainly know that one of the things we tried consistently to do with the history course at California was to involve the student in doing his own research, in seeking out an attitude toward a building and in documenting it as thoroughly as he could, so that he could see what this building could give him as a set of ideas for a report. Almost every such report was deplorably impoverished because the student did not have access to sufficient documentary photographs.

If there were one central archives to which a student might write asking, "Could you send me photographs of the Great Mosque of Damascus?" or "Could you send me a handlist of what photographs you have available of such a place?" this would make student research infinitely better and easier and improve our training of students. I can say this definitely, because I'm thoroughly convinced, after my experience teaching the course, that what the student learns best comes not from ideas which someone else tells him but from the work which he does himself, the ideas which he personally discovers.

As far as I'm concerned, the entire trick in teaching history is to get the student to ask questions, to have him want to know something before he's told. And the student cannot want to know something about a building until he has had a valid visual experience of the building. For a teacher to project a black-and-white single-shot photograph, or even a plan, on the screen and to talk about it is of no use whatsoever, because the student has no reason to look at it except that maybe it will come up on an exam. That is not teaching.

DR. RUDOLF MACH is Curator of the Near Eastern Collections at Princeton University. He holds the M.L.S. from the Graduate School of Librarianship, University of California, Berkeley, and the Ph.D. degree from the University of Basel, Switzerland.

For more effective teaching and scholarship, we need photographic documents in three areas of Near/Middle Eastern studies.

Photographs for the first area of study should document, from a scholarly anthropological viewpoint, the culture itself—Bedouin (pastoral) life, life in the agricultural villages, and ways of life in cities. To be comprehensive, such documentary photographs ought to include pictures and names of the tools and utensils used in everyday living. For example, photographs of this kind should not only illustrate the form of a hand-mill, but also identify the bed stone and the roller or turn stone with their local names. Such a cultural photodocumentary library should contain similarly identified general views and details of agricultural equipment; of the Bedouin costume; of his tent, with all its curtains, ropes and bags; of his everyday life—everything from the roasting, pounding, cooking and drinking of his coffee to the milking of a camel. Because this type of culture is rapidly disappearing—where it hasn't already become extinct—it needs to be photographically and descriptively recorded as cultural history before it is too late. No systematic survey has ever been made. There are monographs, such as a very good study of the Arab tent—with especial regard to North Africa. There is a very good study of village life in Egypt by Winkler, but a systematic documentation of the entire Arab world has never been attempted.

The second collection that would be useful is an archives of photographs of Islamic iconographic representations, such as miniature paintings, selected from the point of view of historical rather than aesthetic values, so that any document may serve as a pictorial record of the period in which the original painting was made. Costumes of various periods, for example, can give useful cultural insight, as Mayer has indicated to some extent in his *Mamluk Costume*. Islamic miniatures also contain other valuable detail that has yet to be studied historically. This use of pictorial art as historical documentation presupposes photographs of high technical quality, with enlarged details where necessary.

Photographs of Arab handwriting constitute a third category of Islamic cultural documentation that should be assembled. Because the manuscript hand of Damascus, for example, is so different from that of Central Asia or the Maghreb, the various specimens would need to be classified according to period, type of script, and place of origin. The collection should include the difficult scholarly hands that omit diacritical points, in order to give the advanced student an opportunity to learn how to read esoteric MSS as well as the simpler book hands. Ideally, the texts selected for practice in reading handwriting should have significant content.

Flashing a page of a manuscript on a screen is a good beginning, but it is not enough. The student should work with photographic reproductions from books rather than from slides, because he needs to have the simulated manuscript in his hands as long as may be necessary to accustom himself to its peculiarities. To be of any significant use, the manuscript facsimile specimens need to be in album form; and to be of maximum use—for many MSS present difficulties—there should be a page of transcription set in modern type opposite each page of facsimile script. The need for such an album is obvious to us in the field. Our students do not have access to a sufficient number of specimens; usually, they are unable to get any exercise in reading manuscripts; they cannot, as far as I know, even be exposed to introductory exercises in reading manuscripts because photographic facsimiles do not exist. Because there is no good album of Arabic palaeography, the publication of such an album edited by competent scholars would be enthusiastically received by teachers in America as well as by teachers abroad.

DR. GEORGE C. MILES is Chief Curator of the American Numismatic Society. His undergraduate and graduate studies were done at Princeton University. From 1934-37 he served as Epigraphist and Assistant Field Director with the University of Pennsylvania and Boston Museum of Fine Arts Archaeological Expedition to Persia; later he was a Fulbright Lecturer in Islamic Archaeology at the University of Alexandria (Egypt), and a Guggenheim Fellow in Greece. He also has been a member of the Institute for Advanced Study and on the faculty at Princeton University.

Photographs, slides, and plaster-casts are essential in the study and teaching of numismatics. The American Numismatic Society, the principal center of numismatic research and scholarly publication in the United States, maintains a collection of many tens of thousands of negatives, illustrated catalogues, plaster casts, and other visual media for the study of coins of all ages. These files are frequently consulted by students and are utilized for prints by research scholars. The large collection of slides is used for lecturers at the Summer Graduate Seminar in Numismatics, and is constantly being added to. Graduate students make use of slides in the oral presentation of their research papers and of the negative files in the final written versions of these papers.

Members of the staff at the American Numismatic Society are continually adding to the photographic resources of the museum in the course of their travels and visits to institutions abroad. Ancillary material is included in the files. For example, the Chief Curator, whose supplementary interests include Islamic and Byzantine art, architecture, and archaeology, has many thousands of color slides and black-and-white negatives of photographs taken in the field. These slides and prints from the negatives are available on request to serious students.

Editor's Note: This statement demonstrates the place of the photograph in a highly specialized, self-sufficient scholarly institution which is well supplied with photographic documents and such ancillary iconographic documentation as the staff may require for individual recording, research, and teaching. In the American Numismatic Society the scholarly value of the photographic document is fully recognized and adequately exploited.

DR. CHARLES W. MOORE is Chairman, Department of Architecture, School of Art and Architecture, Yale University. He holds the B.Arch. degree from the University of Michigan, Ann Arbor, and the M.F.A. and Ph.D. degrees (Architectural History) from Princeton University. He has held a Teaching Fellowship under the Council of Humanities, and has taught at the University of Utah, Salt Lake City, and at Princeton. His statement for this inquiry was given 11 March 1964 when he was Associate Professor and Chairman of the Department of Architecture in the School of Environmental Design, University of California, Berkeley.

I speak, of course, as someone who teaches architectural history primarily to architects and I am interested in the subject myself primarily as an architect. The history of architecture, it seems to me, is at the core of any discipline which seeks to prepare professional architects, landscape architects, or others interested in making the human environment. This history lies at the educational core because the one way to find out how to make buildings is to study how people have made buildings, to know what buildings have been created and what they are like: what they look like and what they can do.

For the architects whom I am teaching—and I think for the other students as well—the visual image is a much more important, memorable thing than the spoken word or even the written word. Therefore, in order to do this teaching we need to use photographs in a comprehensive coverage of a degree as yet seldom available.

The art historian's single picture, which brings to mind a place—you know, Chartres is recognized in the examination because there's a Ford parked in front of it—is not of particular interest or importance to us. What we need is a complete photographic coverage of buildings. As we are now trying to develop some of our history courses, what we want are photographs which show buildings in their environment; photographs of towns in their relationships to the neighboring countryside, to the people, and to the activities that go on in the towns and in the buildings of the towns.

We shall need to dramatize and to clarify these photographs a great deal better than we yet do. The very minimum presentation is the two-screen slide projection which architectural historians and architects prefer and enjoy. Unless the black-and-white slide is extraordinarily superb, color is for us much more useful just because of the increased power and excitement of the color image generally. We are anxious to experiment with multiple projection and with a more complete surrounding of the student with color and light from the projected photographs. We have a long way to go in this direction. I'd like, for instance, to invent a set of transparent screens that would allow the student to move actually and individually in among views of the things that he is being taught to look at.

We have to remember that for architecture students not intending to be historians, not interested for their own sake in a set of other buildings, we have a very real problem in trying to make the buildings that we're talking about in architectural history come alive, be real, and seem important. Most of our students here in California—this much farther away from Europe—have not been in Europe and only a rather small percentage of them—a shockingly small percentage of them—will ever go. And of those who will go, only a tiny fraction will ever go on to the Near East or to North Africa. So we have to talk about and look into all areas, we have to base what we say and view on the strong likelihood that the student has not been to the place and is not likely to go there soon or ever. You know, when you show color slides at home to friends, the places they get the most excited about seeing are the places they've already been to themselves or have some knowledge of, some special interest in. We have to work with our students the other way around.

So all this is by way of saying that we must have not one picture of some place, but 30 or 40 or 100 pictures of the place in order to be able to plan the kind of complete visual experience that's essential to make a town or a building and its environment come at all alive for the students looking at it, so that the lessons derivable from it can be derived.

We tried 16 mm. color movies in this same spirit, and they may have a considerably greater presence than a few slides, a power of enveloping the student in what they are revealing, giving him the sensation of being in the place. But films are a poor teaching tool, mostly because they are so rigid. The only certain way to adapt them is an editing job requiring a great deal of time and money, as well as technical skill. I have a number of movies I made well over ten years ago of the Alhambra and other European places, and I find myself using maybe one or two of them once or twice a year. But that is a kind of isolated occurrence, for they're not really very useful: it is impractical to build a visual documentary collection around an isolated film or two.

Given this very urgent need for a wide photographic coverage of a lot of buildings and places, but more importantly, coverage in depth, including the related phenomena, we're in exceedingly difficult shape trying to find sources for such photographs—slides especially. There are a number of commercial outfits which send out catalogues, but these catalogues seem to me to be, on the one hand, geared to the art historian who's teaching a survey course and who is interested in establishing the existence of an architectural monument rather than in really using it to study the light, for instance—the effect of sun and shadow on form—or the many other principles, ideas, and concepts that architects need to know. A single shot—say, a courtyard of the Alhambra—might be very pretty, but it is not particularly useful when we're trying to show the student how the light moves across and through the Court of the Lions in the course of a day, or the way sunshine and shadow are used to establish degrees of enclosure inside and outside a lay-out like the Alhambra, which has many layers of enclosure, from the rust colored outside fortification walls to the way the light falls in the interior courts.

This need to have a series of photographs made throughout a day is also true for Baroque churches—very important in a place like Wies, a church of no particular concern to us in a one-shot photograph. But when a student can see the sunlight sliding through its windows, falling across columns, playing across carved surfaces, and drifting back onto columns again, he will have experienced the architectural mood of this Baroque church.

This kind of teaching means lots of carefully related photographs, not just a few random shots. It means somebody who cares about photographing for a purpose. It also means a university budget, even the University of California budget. Here at Berkeley, we are still a state university, though a big one. To pay at the $1.00 and $1.25 single slide prices which commercial outfits ask, would make it prohibitive for us to have the complete coverage that we need. Indeed, some students lately offered to sell us single slides for $1.50 each; they must have caught on fast.

So a non-profit scholarly source would be of great value to the studies, a place where we could get the complete photographic coverage that we especially need at prices based on great numbers of related slides as against single items. Such a source will be of great importance to us. Indeed, I don't think we can adequately teach architectural history and architecture without it. The position we're in now is that anything we want we simply have to go to the field and take ourselves. So our history coverage is pretty well limited to buildings that we teachers have personally seen and photographed. Luckily, some of us have been to a number of places, but not to nearly enough places to do this properly; therefore, the need for access to other people's photographs is urgent.

I'm astonished over and over again at how many people there are who can make beautiful pictures. Now that Kodachrome II exists, it's much easier than before to take excellent color slides. Over and over again, in the most unlikely places, I keep finding people, even people who don't know much about taking pictures, who have made astonishingly lucky shots that are of great importance in helping us show students what a place or a building looks like.

I should point out—again as an architect—that we are particularly interested, as architectural historians teaching architects, in not only the standard European monuments—the great buildings of our European cultural heritage—but also in vernacular architecture—the simple buildings of small cities and villages—as well as in the urban scene. We are especially interested in photographs of the ordinary and the more monumental architectures of peoples other than Europeans, of the peoples of North Africa—all of Africa. And I would like to say a strong word for photographs of the architectures of areas of my own particular concern: the Near East, India, Southeast Asia, Japan and—above all—China.

There is fascinating architecture for study all over the world, especially for us here on the West Coast, where wooden architecture is the vernacular and where historic examples of an earlier simple masonry architecture still exist. In the creation of concrete and wooden buildings—the kinds we find ourselves most frequently doing here—there's a great advantage to the architectural history teacher who is teaching architects in having students look at the non-European work just because it is a great deal less beclouded by literary and other cultural associations. Which is not to deny that European buildings and places are not intellectually exciting because of—in part, at least—the events that occurred there and their relations to us. But to pull out their physical forms and to isolate them for study is a great deal more difficult than it is with the architecture of Islam, or of more remote corners of Asia and Africa, where our cultural connections have been more tenuous.

So for us, an archive of photographs of Near Eastern architecture would be of immense importance, but of equal value would be photographic archives devoted to the rest of Africa, of India, of Southeast Asia, and—for my interest especially—of China (which I recognize is presently more difficult), as well as of Japan, and of many other islands and places around the world, places which for the most part have not as yet figured strongly in our architectural historical consciousness, especially those places in which difficult and unusual conditions have been met by the development of a local way of building. As an instance, I understand there are, on the

Persian Gulf, towns which, because of the extreme heat, have roof ventilators which catch the hot dry air and pass it over water to cool the houses. These ventilators give a characteristic architectural character to the towns. Other architectural variants will occur by definition in areas of great cold, or great heat, or great wind, or excessive moisture.

So it is photographs and color slides of these unusual architectures about the earth that are of special interest to us and our architecture students. Therefore, a wide geographical coverage, extending from North Africa across the middle of the Eastern Hemisphere to China and Japan, is most essential. Other world areas, such as Latin America, are also in need of being architecturally documented with photographs which should be assembled and organized in the same way.

MR. SAM OLKINETZKY is presently Director, Museum of Art, and Professor, School of Art, University of Oklahoma, Norman. He is also Consultant and Lecturer at Langston (Oklahoma) University. Previously he served as Professor of Art at the University of Arkansas, Fayetteville, and as Assistant Professor of Art, Oklahoma State University, Stillwater.

To acquire even our scanty assortment of Islamic slides, we have had to rely on word-of-mouth information about travelers who have photographed in Near Eastern lands. After seeing the magnificent slides of Dr. Myron Smith's lecture on mosques and minarets, Professor Lee and I were both enthusiastic about the possibility of a central depository from which slides of similar quality could be made available to us. Were it established, we would gladly devote a considerable portion of our modest annual budget to acquiring duplicates from it.

DR. JOE E. PIERCE is Professor of Anthropology at Portland (Oregon) State College. His B.S. degree is from the University of Oklahoma, Norman, and his M.S. and Ph.D. degrees from Indiana University, Bloomington. While Assistant Professor at Georgetown University, he also served as a Professor at the University of Ankara, Turkey, and at the Gazi Teacher Training College, also in Ankara. He has published over forty titles, including two books and several articles on Turkey.

As an anthropologist, I find films and photographs absolutely indispensable in teaching courses like my Peoples and Cultures of the Middle East. I use photodocuments during approximately one-third of the total classroom time. I have discovered that an instructor can talk about the housing, the subsistence patterns, and the kinship systems of a particular group ad infinitum and it really doesn't mean anything to the students until they have seen some pictures showing how those people live. That is why I use about a dozen movies in the Peoples and Cultures of the Middle East course. Some of them are good, some not so good. But even a poor visual experience—for example, hazy shots of Bedouin tribes moving about—provides a frame of reference, however limited, for my lectures on the more esoteric aspects of a culture. In preference to movies, in my classroom discussions of Turkey I use color slides that I made myself—almost 2000—in Turkey, Lebanon, Syria, and the Greek Islands. To show the best of the material culture, I use, for example, close-up shots of two or three different kinds of wooden plows, yoked-up ox carts, and threshing with oxen and the old wooden sled.

The biggest fault of commercial films is the producers' insatiable desire to make money. Most of the straight commercial films that I have used are inferior because they are not oriented toward a specific audience. Although they may contain valuable anthropological information, they are narrated on an adolescent level and become laughable in the college classroom. But there are some films made by scholarly groups that are unquestionably superior. Obtainable through film centers like the one at the University of Indiana, they have been directed with the assistance of anthropologists who prevent them from degenerating into travelogues. Three of the more sophisticated films that I use in my Peoples and Cultures course are about Jewish life. Entitled "The Home," "The Family," and "The Day at Work," they reconstruct the home and the working day of a Hebrew family of 2000 years ago. Because methods of grinding wheat and cooking are still essentially the same today, the remarkable usefulness of these films lies in their contemporary relevance. Of course, there were differences between Jewish and Muslim groups, and these I always have to explain. But despite the religious differences, there was still a great similarity of Jewish daily life and the daily life of other religious groups of the Middle East.

Useful as these films are, color slides would be even more useful, especially if they could be acquired in a systematic, organized manner. I find color slides much more effective than movies because with a slide I can hold a picture and talk about it as long as I need. A movie, on the other hand, goes by so quickly that very frequently the students do not get nearly so much out of it as I would like, nor can I note down everything that needs comment. I can't stop the film to explain points; I have to save all my comments until the film is over; then it takes me three hours to talk about pictures that are no longer in view of my students.

If the teaching of anthropology is to be carried on in a visually effective manner, there is an urgent need for more slides, especially for slides organized around a particular topic. In the event that an operating institution is set up to gather and service photodocumentary material for use in teaching Near Eastern languages, civilizations, and cultures I should be most happy to have my color slides duplicated for this archives and distributed for use by other teachers in other institutions.

DR. JOHN M. ROSENFIELD is Professor of Fine Arts, the Fogg Art Museum, Harvard University. His main scholarly interests are in the arts of Buddhist Asia; also in the development of iconic and stylistic motifs and their transmission to Central Asia, China, Korea, and Japan. His B.A. is from the University of California, Berkeley; his M.F.A. from Iowa State University, Ames; and his Ph.D. from Harvard. His statement for this inquiry was given in 1959 when he was Assistant Professor of the History of Art at the University of California, Los Angeles.

Because we don't have enough slides of Islamic art and architecture for our history of art courses here at UCLA, we are forced to improvise in gathering material. Copying color reproductions of paintings from magazines and books further distorts already distorted color and diminishes the artistic quality and the sense of presence of the work of art. The same problem afflicts us in regard to architectural monuments, for which the prime desiderata are good, sharp photographs which lucidly reveal the structure of the building, its aesthetic unity, and the creative vision of the builder.

What we need is the finest quality of photodocuments we can get if we are to achieve one of the major goals of teaching art history—to approximate as closely as possible the experience of actually seeing the original building or work of art.

MR. MARION DEAN ROSS is Professor of History of Architecture and Head of the Department of Art History at the University of Oregon, Eugene. His B.S. is from Pennsylvania State College, and his M.Arch. from Harvard University. He has taught at Tulane University, New Orleans, Louisiana, at Pennsylvania State College, and was Fulbright Lecturer at the National University in Paraguay.

Having taught the history of architecture here at Oregon and at other universities for a good many years, I well realize how essential it is to have in the classroom the best available visual materials, both slides and photographs. It is difficult to obtain these photodocuments because it is impossible for any one individual to personally photograph enough examples to illustrate the history of architecture. Moreover, existing commercial sources simply do not include adequate photodocuments of non-European architectural traditions, especially those of the Middle and Far East.

Because of its increasing influence on modern architecture, Islamic architecture is of particular interest to the non-specialist. One has only to notice examples of contemporary architecture by some of America's leading professional architects to see that there has been an increasing awareness of the value of grilles and of tile work—features which have enjoyed a durable history in the Islamic building arts.

It is therefore important that a center be developed in which good Islamic photodocuments could be assembled and made available to interested scholars. If such a center could be properly established, organized, and maintained, I would be willing to contribute whatever documentary photographs I have made in the field which might be of use to other scholars. And I would find it advantageous to my teaching and studies to be able to draw upon the collected resources of other scholars. Cooperation of this sort would greatly benefit the study of Islamic architecture, and I wholeheartedly endorse such an undertaking.

DR. WILLIAM D. SCHORGER is Professor of Anthropology and Director of the Center for Near Eastern and North African Studies at the University of Michigan, Ann Arbor. His undergraduate and graduate degrees are from Harvard University. Prior to joining the faculty of the University of Michigan in 1952, he taught at The American University of Beirut and the University of North Carolina, Chapel Hill. He also spent eight years conducting field research in the Levant and Morocco.

One of the greatest obstacles to teaching Near Eastern anthropology to American students is that they have absolutely no concept of what the Near East looks like, smells like, or sounds like. A student in this country can actually complete a Ph.D. on the area with no preparation for the realities of existence in the Near East.

The best substitute for a field trip is, of course, photo-documents, and my use of them in teaching is extensive. Black-and-white photographs are impractical in the classroom because of the awkwardness of passing prints around the class. Slides especially color slides, are much more practical, but my slide resources are limited to those I have taken myself over the years in various parts of the Near East.

The scholar-directed motion picture could be the most effective visual tool for an anthropology class, but where is it to be found? The few available films of the Near East with any anthropological relevance at all have sound tracks designed for high school audiences.

Anthropologists could use with much profit a series of good films on the ethnography of the various populations of the Near East. There is no adequate film giving any conception of urban life in any part of the area. There is no film on any part of the area which describes village existence. There is no really first-class film on pastoral nomadic life. Other than the old silent film, Grass, and a film on the Bedouin of southern Morocco (Nomads of the Desert), available films are the odd shots of Bedouin in the usual area film which consists of "blood, sand, oil, etc.," or a trip up the Nile. From my experiences with such films, the chances of finding such usable footage would be slim. This is because the people shooting the pictures don't have the necessary training and, in many cases, make only a partial record which, in consequence, has but limited teaching value.

In order to get the right kinds of film coverage and to have the subject elements keyed to each other so that they will fit together into a coherent teaching device, we must start from scratch. The only way we shall get such films is to organize a team of competent photographers and anthropologists who can lay out the subject programs required in advance, develop the initial scripts, and then go to the field and shoot. We urgently need films on peasant life, on pastoral life, on the organization of the town and the city, and on the various degrees of westernization. Until that day, we shall have to rely on color slides, of which there are not nearly enough.

The slide problem, however, is much more immediately soluble than that of the scholarly motion picture. There must be 15 or 20 anthropologists who have photographed in the area who would be willing to pool copies from their slides and negatives in a central collection from which all could draw and use for teaching and research. To those could be added slides and photographs made by amateur photographers. When my students go on field trips, I provide them with film and suggest that they make two exposures of anything worth recording, the extra one for our collection.

To assist the professional as well as the amateur who might photograph in the field for a central collection, I think it would be expedient to set up an advisory photography committee representing not only anthropology but also sociology, economics, geography, modern history, religion, art and architecture, and perhaps even psychology. Such a committee could determine the kinds of subjects to be recorded and offer practical and scholarly suggestions on how to go about it.

DR. STANFORD J. SHAW is Professor of Ottoman and Near Eastern History, Department of History, University of California, Los Angeles. His principal scholarly interests are Ottoman and Islamic history, and Ottoman and other Middle Eastern archives. He earned his B.A. at Stanford University; and his graduate degrees at Princeton University. His statement for this inquiry was given 19 November 1963 when he was Associate Professor at the Center for Middle Eastern Studies, Harvard University.

For use in teaching modern Middle Eastern history there are, first of all, films which actually show certain historical events in progress. There is, for example, a most excellent film entitled, The Incredible Turk, which covers the history of Turkey from just before the first World War up until the death of Ataturk.

It's always a help, of course, for historians to be able to show authentic sound films of the events that they are describing, and for modern history such films are invaluable. Unfortunately, we don't have films for pre-republican Turkish history, so for visual documents of that era we must rely, for the most part, on still pictures of places where important historical events have taken place. In general, we do not as yet have such pictures: I've always wanted to get them, but so far I've been unable to do so.

I understand that the University of Istanbul has a series of, I believe, six films, essentially of certain historical places, which I think would be of great use to me insofar as they are concerned with Ottoman history as opposed to pre-Ottoman Turkish history. But I have not been able to get those films, and I would certainly be very happy if there were some way that they could be made available more regularly in this country. They were made by the University of Istanbul, and I believe that they are available from Berlin—the films are kept in Berlin, but I don't know more than that.

Other than films of history, the most important thing for both students of history and of language is to be exposed to films which show the daily life and the habitats of the people whom they are studying: the way the towns look, what people do, how they behave. Of this kind of film of the Middle East, but few examples are available. There are none, as far as I know, for Turkey—at least none that I've been able to get hold of. And the few that are available are usually very poorly made, and—well, the students don't gain anything from them, because most of the time they're laughing at them.

But I think that if such films were properly made, they would provide invaluable background for the study of language or the study of history. To see the people and to see the land really puts into visual terms what the students are reading about and hearing about. And for students who can't go to the Middle East, this is a most useful, though inadequate, substitute.

Now to advert to the Ataturk film, The Incredible Turk: it's the one film I know that really does a good job of presenting modern history. Perhaps the reason for this is that this film was put together by a commercial company, CBS Television, for its own network program, The Twentieth Century. It is distributed free by the Turkish Information Service. This film was made up primarily from historical films which are available in the Prime Minister's office in Ankara but which had never before been used by Turkish or western film companies. We see, for example, clips from films of the visit of Kaiser Wilhelm II to Istanbul before the first World War. Other sequences show the life of Istanbul before that war. Other scenes are of important events of the first World War, such as the Gallipoli campaign and Ataturk's resistance to Britain in Syria. Perhaps the most interesting sequences of the film come later, showing the war between the Turks and the Greek invaders of Anatolia, ending with the burning of Izmir and the mass evacuation of the majority of the Greek peasants who had fled to that town during the war. The last part of the program shows Ataturk touring about Anatolia, working to modernize Turkey. Also seen are the evidences of his modernizations, such as what the Turks looked like after they began to put on Western style clothing. Finally, the film reveals how Ataturk was revered and worshipped by the Turkish people, something an American student cannot appreciate merely by reading.

I certainly hope that we may have more films of this kind. The raw materials for other such historical films about the modern Middle East must be available, not only in Turkey, but also in Iran and in the Arab countries, films made when the events occurred during the last forty years. The thing to do is to search these films out where they are, rescue them, put them together, and make them available as teaching tools for the history of the modern Middle East.

It's impossible, of course, to make movies of everything students of the Middle East should be visually exposed to; and for filling in the gaps, slides are indispensable. If we could have color slides of the important places where historical events have occurred, I think even these would be extremely helpful in comprehending those events; after all, there are significant places and historical monuments all over the Middle East. If, for example, we were able to show a picture of the spot where the Janissaries were massacred, or a picture of the roofs of the palace across which Sultan Selim III fled, or even pictures of the palaces of the sultans themselves, these would be extremely helpful in visualizing history. For students of language to see pictures of people—their ways of life, their ways of earning their livelihood—would be an extremely important addition to their bare verbal knowledge of the language. By this I mean that knowledge of a language alone is but the beginning: to really understand a language in depth, the student must know the society and the people who use this language. And of course for this kind of learning and understanding, photographs are absolutely necessary.

We are at a disadvantage at the present time in that, while useful historical photographs may be available here and there, we don't know what is to be had at any particular place. We have no regular facilities with which such photographs may be borrowed or duplicated. I would think that almost the first step, aside from making photographs, would be to find out what the present photographic resources are in this country and to initiate arrangements which would lead to their systematic use in teaching and research.

MR. FRED SHELLABARGER is a Registered Architect and Professor of Architecture at the University of Oklahoma, Norman. His A.B. degree is from Washington and Lee University, Lexington, Virginia, and his B.S. (Architecture) from the University of Illinois, Urbana. He was formerly Assistant Professor in the School of Architecture, University of Florida, Gainesville.

Dr. Smith, the Islamic Archives concept, as exposed in your demonstration lecture here, is the most exciting news to come our way in some time. A central photographic archives containing architectural photographs and color slides, as well as ancillary cultural documents, would solve a difficult problem in our teaching experience here at the University of Oklahoma. We need photographic documents because they are the very core of teaching equipment for architectural history, and we also need photographs of collateral cultural manifestations for use by our faculty and in graduate research. I'm sure a shortage of both kinds of photographs obtains in many other architecture schools, if not in all of them.

In our School of Architecture we offer, to both professional and non-professional students of architecture, nine credit hours of architectural history, approximately 10 per cent of which is devoted to oriental and Near Eastern architecture. This unusual emphasis is due to the imagination and foresight of our former departmental chairman, the distinguished architect Bruce Goff, who built up our library and source materials in areas usually ignored because of the overwhelmingly western preoccupation of architectural historians. Here at Oklahoma we don't restrict our students' intellectual diet to the Greek, Roman and derivative traditions; we make an effort to set before them a generous architectural menu, including oriental and Islamic. Some of these exotic oriental architectures are only now being discovered by the western architectural world; others, like the traditional Japanese dwelling house, have already exerted a pronounced influence on modern domestic architecture in the United States. We include oriental and Near Eastern architectures in our curriculum not as a source for direct translation into American architectural idiom, but as background for our students, to give them the richest possible historical experience of architecture.

In addition to professional students, our architectural history course is drawing more and more students bent on acquiring a broader general education—students from the arts and sciences, from engineering, and from other divisions of the University. Whether they are motivated by cultural curiosity or by a desire to learn something about architecture as a humanistic discipline, I'm pleased that they want to come. Although lack of time curtails the scope of the course, we don't demand that our students, either professional or non-professional, look at a picture of a building and then memorize so-called facts about it. Instead, we want them to look at a building of Islam, for example, as a cultural manifestation of the Arab, Turkish or Persian people at a particular moment in their religious, social, economic and geographic situation. Though not the sum total of this approach, the visual experience of slides and photographs is indispensable, especially since most books on architectural history give short shrift to oriental and, particularly, to Islamic architecture.

Unfortunately, we haven't been able to saturate our students visually with Islamic architecture in its cultural setting because we haven't been able to find enough good slides and photographs. When I first came to the University about ten years ago, we had practically no color slides. Such old black-and-white slides for general courses as we had were rapidly disintegrating, they were inadequate, and we had practically no budget to acquire new slides from trade photographers. We have had to rely, therefore, on two sources to build up our slide collection. One source was my personal holdings, which consisted largely of slides that I had made from books, journals, diagrams, and plans. The other source was travelers who had made photographs more or less from an amateur point of view; from these we could take copies for the cost of reproduction. I would say that about 95 per cent of our present slide collection has come from these amateur sources. This method of slide acquisition is a little haphazard, to say the least, but our collection, though quite spotty, is better than none. We are well aware that our holdings of Japanese, Chinese, Hindu, and Islamic architectural slides are inferior to our collection of European slides; but we can't do anything about it until a source becomes available.

In addition to slides, about two or three years ago we began acquiring large 3' x 4' photographs of the world's great monuments of modern architecture. We have hung them in corridors so that, in contrast to slides that are on and off the screen, our students can see these fine enlargements, by trade photographers like Shulman, again and again. But these examples of modern buildings need to be supplemented by equally fine enlargements of traditional architecture, which are even harder to come by than slides. In spite of our having the money to buy—not a particularly large sum, to be sure, but it is available—and in spite of our letters to various sources that have come to our attention, we haven't been able to find suitable negatives from which to make large black-and-white enlargements of the great architectural monuments of the past. We now hope to find some of these in the Islamic Archives.

The establishment of the Islamic Archives on a working basis would be extremely good news. Catalogued for scholars in the way contemplated, the documents would be of incalculable value in both education and research. It is a wonderful idea and I, for one, am heartily in favor of such an endeavor.

MR. RICHARD STILLWELL is Howard Crosby Butler Memorial Professor of History of Architecture at Princeton University and Editor-in-Chief of the American Journal of Archaeology. His A.B. and M.F.A. are from Princeton.

It is unnecessary to dwell upon the importance, in the teaching of architecture or sculpture or other forms of art, of giving students the visual as well as the verbal presentation.

One of the most difficult problems in teaching classical archaeology is to find the right photograph. The ordinary snapshot that everybody takes, or the artistically composed commercial picture, while sometimes instructive, so often omits the visual properties of objects or monuments that a teacher wants his students to experience.

For the architectural monuments in Greece or in South Italy—which I happen to know most about—even the often excellent slides and photographs supplied by various commercial firms usually fail to include certain angles or certain details that a teacher needs to show when presenting a monument to students.

Travelers and untrained students think of the photograph as a picture rather than as a record. The normal visitor photographing an archaeological site or an architectural monument will take a general view and pictures of an interesting section or corner, and that kind of picture is often useful, but the particular, significant details are almost always passed over.

Architectural historians use the camera for two general purposes. The first is to record a monument pictorially, as a whole; the second is to bring out the salient details or other significant aspects that are not evident in a general view. Photographs of such details may be rather hard to make; often they are the hardest kind to do successfully, but they are the very documents which scholars must have for study and teaching.

In Athens, where on various occasions I have myself spent a good deal of time photographing on the Acropolis, I have tried to take views which are not the type ordinarily made, but which can be found only by going around the site and looking thoughtfully at this or that or the other. For example—and the Acropolis is such a good example—the space between the Parthenon and the Erectheum which sets each off from the other and shows them in relation to each other, is frequently overlooked when photographing either building alone.

To record photographically a three-dimensional monument, the pictures should reveal the way it unfolds as you walk around and through it. You should also get a general view from a distance, then one closer, and finally one so close up that you can see only a single detail. Later on, when you use slides from these photographs to present the monument, you can lead your student right up against it and, at the last analysis, he can almost put out his hand and feel it on the screen. That is the kind of visual experience that makes a building seem real in the lecture room.

A collection of photographic resources such as the Islamic Archives would be of great value to teaching and research. The material in such a collection should be sifted out and catalogued with great care, otherwise it might become an uncontrollable mass and unavailable for particular purposes.

MR. DALE STRADLING is Assistant Professor of Geography at Eastern Washington State College, Cheney, where he earned the B.A. in Education, the B.A. in Geography, and the M.Ed. He has completed course work for the Ph.D. degree in Geography at the University of Nebraska, Lincoln. During 1960-65 he taught at Portland (Oregon) State College.

In teaching, we geographers often need to correlate physical environment with the cultural activities of a given area and to do this, slides or photographs are necessary. For a student to understand, to really comprehend these relationships, he must be able to see the objective evidence.

To do this in the classroom, I would like to have available many maps, photographs, and illustrations in a size suitable for use in an overhead opaque projector. These could be either in black-and-white or in color. I could then go from a map to a photograph or an illustration in bringing out the inter-relationships between the physical and a cultural environment. Were aerial photos to supplement surface illustrations, the combination would give a more comprehensive understanding of a region.

The teaching approach can be either systematic or regional: I may wish to show a given activity, such as nomadic herding in a certain part of North Africa or of the Middle East. Or I might wish to present a certain geographical area, such as the Delta of the Nile, by first defining it with maps, and then showing the economic and cultural activities that go on within the region.

We geographers will generally have a map of a country or a group of countries, but maps of any small area—particularly large wall maps—are very hard to come by. When using a large general map, it is difficult to properly expose what we refer to as a microregion—one the size of, say, the Delta of the Nile. Because the right map is not available, it is hard for the student to visualize and it is a temptation to the instructor to overgeneralize. On the other hand, we can often find detail maps 6 or 8 inches wide which can be shown with an opaque projector. If both detail maps and illustrations could be standardized to a certain size, say, 8 by 10 inches, they could both be used together.

Pictures can be projected on the screen with an opaque projector or as slides. Perhaps slides are preferable, but I have no great choice. I find that I can use an opaque projector in a partially lit room, which allows students to take notes, but with concentrated overhead lighting, the same can be done with slides.

Rather than go to a central archives to select geographical photographs and slides, I would prefer to use an illustrated catalog organized in both geographical-subject divisions according to economic activities, such as cotton raising along the Nile or nomadic herding in the Atlas Mountains, and in physical-geographic divisions, such as the Elburz Range or the Lut Desert, under the heading Persia (Iran). Numerically, it would be ideal to have a choice of 15 to 20 pictures or slides to a particular subject, this to allow selections for imaginative teaching and for coordination with the maps and, when possible, the views from the air.

DR. BENJAMIN E. THOMAS is Professor of Geography and former Acting Director of the African Studies Center at the University of California, Los Angeles. He holds the B.S. and M.S. degrees from the University of Idaho, Moscow; the M.A. from the Ohio State University, Columbus; and the Ph.D. from Harvard University. During 1950-57 he was Director, Office of Naval Research Project on Transportation in North Africa; in 1962, Visiting Lecturer, University of Khartoum, Sudan, and from 1959-60, Visiting Professor, Makerere University College, Kampala, Uganda.

In working with the geography of North Africa—both the physical geography and the human geography—I find that color slides and other kinds of photographic documents are necessary to give students a vivid impression of the subject matter. In my lectures, I use slides to illustrate different kinds of desert features, such as gravel desert, erg or sandy regions; various human uses of water resources, such as wells and methods of irrigation; and types of landscape suitable for grazing. Also, for the settled areas of Northern Africa, I use slides to illustrate the forested country with chaparral or scrub oak; the grassland areas of the high plateaus; the mountainous areas, both the Tell Atlas and the Saharan Atlas; and agricultural areas with crop-layouts shown in relationship to roads and houses. These and other features of geography the student can understand best if he can look at a photograph of what is being discussed.

I haven't taken many pictures of people, but I wish that I had, because there often are significant cultural differences such as different types of saddles on camels, or in the dress and appearance of peoples from farming areas as compared to those grazing areas that can be illustrated more meaningfully and concretely by slides than by lectures. In the study of vegetation types and land forms, geographers have used photographs for a long time; it is standard teaching procedure to show pictures of the features on which one is lecturing. I wish that I had more slides of North Africa, especially slides with enough historical depth to show how the country keeps changing. In using slides for teaching, one has to have his own collection so that they are readily available for use from day to day and in many different classes. If we had a large collection of slides, we would surely make use of them. As it is, I have a few slides taken of scattered places which I use regularly in courses on North Africa and the Near East.

Because I took some of my pictures a decade or two ago, I'd like to revisit some of these areas and take photographs emphasizing the change. Until such a journey materializes, however, it would be ideal to have access to a large slide collection illustrating these historical changes. If an extensive collection of color slides and photographs were to be made available at a university center in this country, I would certainly make use of it, as would many other scholars and teachers of Middle Eastern studies.

DR. LEWIS V. THOMAS, at the time of his death 21 October 1965, was Professor of Turkish Language, Literature, and History in the Department of Oriental Studies, Princeton University. He earned his A.B. and A.M. degrees at the University of Chicago, and his Ph.D. at the University of Brussels. He had also taught at Robert College, Istanbul.

I would be most interested in having my students view projected images from photographs or color slides of Turkish scenes while they listen to taped commentaries or dialogues in Turkish which identify and discuss aspects and details of the subjects illustrated. Hearing the Turkish language while looking at photographs of Turkish life would be a far more vivid method of learning Turkish than lectures in English. Because there should, at some stage in the learning process, be recourse to the written word to reinforce the presentation of the whole, I would then like to put in my students' hands a mimeographed text of the oral commentary that has accompanied the projections. After opportunity to study the mimeographed text, the student should again see and hear the entire visual-aural presentation.

Such a combination of the visual and the aural would be of the greatest utility for effective language teaching.

DR. ANDREAS TIETZE is Professor of Turkish and Chairman of the Near Eastern Language Department at the University of California, Los Angeles. His Ph.D. is from the University of Vienna, and he has taught at the Universities of Istanbul (Turkey) and Illinois (Urbana).

Teachers of Near Eastern languages most certainly need visual documents. One that does not yet exist but that would be most useful is a semantic atlas of the Near East illustrating the objects, artifacts, utensils, tools, and costumes used by Near Easterners in their daily life, trades, crafts, transportation, agriculture, and religion.

Such an atlas would resolve the semantic crisis which has arisen from two reasons. First, existing bilingual dictionaries fail to define foreign words properly in English. Take, for example, the Persian word *dīg*, which may be translated as a large pot for cooking. There are, of course, several types of large cooking pots used in Persia; the *dīg* is just one particular type with a shape so peculiar that it can be described only by illustration. Another example is *kūzeh*, certainly not adequately translated as a crock, jar, or ewer; again, only an illustration, perhaps including the human hand to give an idea of scale, could communicate its unique characteristics.

The second reason for this semantic crisis is the rapid acculturation sweeping over the Near East, dooming to extinction many indigenous artifacts by supplanting them with Western imports and adaptations. Already, horse trappings, many hand tools, weapons, parts of costumes—and I might go on and on—are slipping from sight. Some of these artifacts, such as ceramics and armor of sufficient artistic value, have passed to museums of art. Other artifacts fortunately may be preserved in ethnological museums. However, preservation of the object itself is not enough; we need its exact identification in a semantic atlas—visual identification by photograph and verbal identification by label in the language of the country of its origin.

DR. NASROLLAH VAQAR is Associate Professor of Economics in the Middle East Studies Center at Portland (Oregon) State College. His principal scholarly interest is the economic development of Iran. He has taught economics at Ripon (Wisconsin) College and at Illinois Wesleyan University in Bloomington, In addition, he has served the Iranian Government in various capacities, including that of senior economist for the Iranian Economic Mission in Washington, D.C.

In teaching my course, The Economic Development of the Middle East, I have not used slides or photographs or films because what is available is not worth using. To help my students visualize the subjects I teach, I need slides and films which show the native and modern production techniques in the Middle East. I need slides and films of village and tribal life and handicrafts so that my students may be acquainted with the traditional techniques of Middle Eastern industry. I need slides, photographs, and films that show old and modern modes of transportation and methods of buying and selling in the market place in the Middle East. I need pictures of pastoral life to demonstrate how tribesmen provide meat, wool, and hides. Up to now, this visual communication has not been used because I have not had access to a source providing a wide selection of suitable photographic documents. Were such documents to be made available, I would make use of them.

DR. CHARLES WENDELL is Assistant Professor of Arabic at the University of California, Santa Barbara. His B.A. degree is from the New School for Social Research, New York City, and his Ph.D. (1967) from the University of California at Los Angeles. Previously he did graduate work at Dropsie College for Hebrew and Cognate Learning in Philadelphia, Pennsylvania. From 1964-66, he conducted research and field study in Cairo under a grant from the American Research Center in Egypt. His statement for this inquiry was given 4 December 1963 when he was teaching Arabic as Associate in Arabic, University of California, Los Angeles.

I think that more use should be made of photographic illustrations in the conversational section of any course in any modern Islamic language—Persian, Turkish or Arabic, these being the chief Islamic languages studied in our universities. I think that too little is made of the resources of Islamic art in teaching these languages and that the conventional philological approach has tended to be restricted to the traditional literatures, or to a mixture of that with the ordinary conversational approach. By adding the element of historic achievement in art, I think we would not only get the interest of the student, but also manage to fix very easily a great many useful ideas and expressions in his mind.

Because I have long enjoyed and admired Islamic architecture and art, I regret that so little notice is being paid to these cultural fields in our universities. While we do give a certain amount of attention to the historical and belles lettres literatures, our students' knowledge of the arts and architecture—even of the delightful miniature paintings—is left more or less to whatever may come their way by accident or good luck. Why this should be, I can't say, for Islamic culture is not particularly deprived in this respect. In general, I think our teaching of Islam as a culture has been low and unworthy. Slides and fine photographs should be used in every way possible in all our Near Eastern and Islamic courses, not just in the language courses, but certainly, and perhaps even more so, in courses dealing with Islam as a civilization and culture.

I think, too, that in addition to slides and photographs of the artistic productions mentioned, there should be available for classroom use an adequate collection of slides and photographs of scenes from daily life in various regions of North Africa and the Near East to illustrate the various classes and quarters of the traditional cities, towns, villages, Bedouin encampments, and so forth. The use of photographs and slides is obvious for any course in language where we try to impart a basic overall vocabulary, including the names of objects of daily life and all the things one might see walking through a Muslim town or village. To allow students to look at these objects and scenes in photographic textbook illustrations and in color slide projections would be an invaluable contribution to our language teaching, one that ought to have been made a long time ago.

DR. JOHN A. WILSON is Andrew MacLeish Distinguished Service Professor of Egyptology at the University of Chicago. His A.B. and Litt.D. are from Princeton University; his M.A. from the American University of Beirut, and his Ph.D. from the University of Chicago. He has also studied at the Universities of Berlin and Munich. Earlier in his career he was twice Director of the Oriental Institute at the University of Chicago.

The curricula of American colleges and universities have been in rapid change since World War II. Education in this country has become very urgently aware of other countries and other cultures, both in terms of American responsibilities in the world and in a realization that there is high value in the cultural expressions elsewhere. Not only have older courses in world history or in the history of art been reaching out and trying to express values outside of North America and Europe, but new programs have been introduced on the understanding of Latin America, Russia, Africa, and the Middle and Far East. Unfortunately these new interests find American colleges and universities weak in teachers, books, and illustrative materials. Too often the new courses or the new directions in old courses have to be given at second-hand and very sketchily.

It takes time to train teachers and to acquire adequate library holdings. However, in one area there are materials readily available: the illustration of the achievements of the Muslims. In the centuries when Western civilization was lying soddenly in the dark ages or was trying to rediscover itself, cultures which we know by the catch-names of Persian and Turkish and Arabic were building beautifully and majestically. The debt which we owe the eastern peoples for the retention of ancient civilization is great, but they not only retained, they also glorified. This is what the Islamic Archives has recaptured in its tens of thousands of photographs: chiefly the architectural triumphs of the Muslims, but also other details of design and illustration.

The United States is fortunate that this need had been foreseen well before World War II and that the means were available to start the compilation of the unique collection of illustrative material. Those of us who deal professionally with other aspects of oriental culture envy the careful planning and thoroughness of coverage which has gone into the Islamic Archives. Fortunately the Archives was not compiled by fits and starts: there was planning at the outset, and there was consistency of effort to enlarge the collection and to fill in the gaps.

For teachers of the history of art, particularly architectural history, for teachers of non-western cultures, particularly Islamic cultures, the Archives offers immediate value.

One more thing should be said: not only are the illustrations of the Islamic Archives clear and precise; a high proportion of them are excitingly beautiful.

DR. R. BAYLY WINDER is Professor of History and Dean of Washington Square College at New York University. His A.B. is from Haverford (Pennsylvania) College, and his graduate degrees from Princeton University, where he later served as Instructor and as Assistant and Associate Professor. He has also taught at the American University of Beirut, and has been Visiting Associate Professor of Middle Eastern History at the University of Southern California and Visiting Associate Professor of Arabic at Harvard University.

Slides are of great value in the relatively introductory courses; they are also useful in specialized courses. I have often wished that I had available more and better slides for use in my teaching. The slides I have used have, for the most part, been those I have taken myself on various trips to the Near East. Using one's own slides has a certain advantage in that one has been to the place and therefore is likely to have an immediate sense of it. Also, one will inevitably photograph certain things on the spur of the moment which no one may ever duplicate again.

The difficulty with using slides is that one never seems to have all one needs. For example, I taught this semester a course on Islamic history from 600 to 1200. I tried to talk a little about architecture and buildings. Now if only I had had some color slides of major Islamic buildings easily available, it would have been very useful. I do have slides of some of them, but the trouble is, they are not sufficiently organized; they are somewhere in my attic and I postpone getting them out and rearranging them, and therefore I can't easily use them. Now if we had here in the Department, or in the Library, or under some other kind of academic control a well-organized slide catalogue so that I could tell the secretary, for example, "Please get me for next Wednesday the following slides—," it would be so much easier; then one would use them. But the trouble with having them at home is that often one doesn't make the effort.

Moving picture films would be good, except that I have the feeling that it is going to be very difficult to get films which are good enough. In principle, films should be better than slides; but I suspect that, in practice, it would be so difficult to get films properly made under scholarly supervision that maybe they are more than an individual or a small organization ought to undertake. Color slides will better meet our needs. Filmstrips are not very useful for our purposes.

In addition to photographs of the old, the traditional, and the picturesque, we must not forget the new and the modern and the developing; we teachers all tend to emphasize the picturesque rather than what is actually going on now in Near Eastern countries; therefore, we must also have illustrations of factories and universities and schools and modern offices and government buildings to give our slide collections a well-rounded integrity.

DR. T. CUYLER YOUNG is Visiting Professor of International Studies at University College, Nairobi, Kenya. Previously, he was Garrett Professor of Persian Language and History and Chairman of the Department of Oriental Studies at Princeton University. His A.B. and Litt.D. degrees are from the College of Wooster in Ohio; his A.M. from Princeton University, and his Th.B. from Princeton Theological Seminary. He has also studied at the University of Chicago. From 1928-35 he was in residence in Iran, and, subsequently, taught at Victoria College of the University of Toronto, and served as Public Affairs Officer and as Special Consultant for the American Embassy in Tehran.

My interest in photodocumentation of the Near/Middle East is indicated by my membership for, I believe, at least fifteen years on the Committee for an Archive of Islamic Culture and Art of the American Council of Learned Societies, which mirrors in personnel and purview the independent Committee for Islamic Culture, of which I have likewise been a member. I have long been favorably impressed by the teaching and research facilities provided by the Islamic Archives, the principal activity of the latter Committee. But I must admit that I have not used the Archives as I should have liked, chiefly because of the difficulties involved in the support apparatus. If the professor himself, in addition to his lecture preparation, must also do the leg-work necessary to secure a projector, a screen, and an operator, he is discouraged from such an undertaking even before he begins, particularly if, like me, he is pressed by so many other duties that he considers himself fortunate to have an adequately prepared lecture in the old-fashioned style. If the actual tools of projection were readily accessible, if the whole support apparatus could be such that it would not demand undue time and energy to show even a few incidental slides scattered through a lecture, I would be one of the first to avail myself of the opportunity to enrich my teaching with slides.

On this particular subject, it may be of interest to note that I recently sent a rather lengthy memorandum of President Goheen of this University in which I set forth this whole problem, in which I made some rather complimentary remarks about the unusual service for visual teaching that exists in Yale University, and indicated that I thought before very long there should be some university-wide effort made to set up a visual supporting service for teachers here at Princeton in order that the equipment and the necessary facilities for classroom projection be readily available.

I look forward to the time when all colleges and universities concerned with Near/Middle Eastern studies can profit from the kind of centralized, well coordinated slide and photograph service which the Islamic Archives has so earnestly fostered.

MR. FARHAT J. ZIADEH is Professor of Near Eastern Studies at the University of Washington, Seattle. His B.A. is from the American University of Beirut, and his LL.B. from the University of London.

To improve visual teaching resources in Middle Eastern studies, especially languages, I recommend the use of newsreels with Arabic, Persian and Turkish soundtracks prepared by the United States Information Agency for showing in the Arabic, Persian and Turkish speaking areas. If the instructor could also have the scripts, in typewritten form, of the soundtracks that accompany these films, he could use them to explain to his students the vocabulary, grammar, and idiom. Once the students have mastered the linguistic fundamentals, they could view the film again to associate pictures and meanings with words and idioms. Such a visual-aural experience, repeated as many times as necessary, would give students a sense of reality and variety in their language study.

Another possibility is to project slides or films showing ordinary life situations—a man buying a ticket at a railroad station or ordering a meal in a restaurant—in Arabic, Persian, and Turkish. The phrases and sentences of the conversation can be flashed on the screen with lines or a bouncing ball to indicate elongation, accentuation, and elision.

APPENDIX E

Photodocuments - formats and usefulness

Formats

The photographic print may be an illustration in a book or a separate print. It demands no third party instructor and can be labeled and annotated, infinitely multiplied, and used in collections, study folders, exhibits, or interfiled with written documents. Although limited in the scenic sense demanded in geography or the spatial sense essential in architecture, the photographic print is often the only means of conveying details, bringing together objects which cannot otherwise be assembled, and making permanently possible the examination and handling by many people of small or fragile objects. These qualities combine to make the photographic print a tool especially appropriate for advanced study and scholarly work.

The color slide requires a teacher and an audience.[1] The slide can be annotated and labeled, but not handled. It combines the reality of a moving picture with the static quality of a printed

A major limitation on the present usefulness of color slides in archives is the impermanence of the color. The color on present color-dye films fades after approximately ten years. CIBA Corporation, however, is developing a new emulsion using Azo dye for 35 mm. color slides that is little affected by humidity and sulfur gas. Experiments indicate that CIBA color has ten times the keeping level of other processes. When this report went to press, initial production was expected within several months.

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[1] Ideally, all lantern slides should be made directly from the original object. When black-and-white or color slides are copied from photoprints or from illustrations in books and journals—often the only sources available—the image becomes progressively inferior in optical, chromatic, and esthetic fidelity. For example: if the slide source happens to be an engraved or a lithographed illustration in an old book, the lack of semblance between the original object and the projected image can be grotesque, because the image, first interpreted by the eye and the hand of the artist who drew the original sketch in the field, has been reinterpreted on stone or copper by the eye and hand of the lithographer or engraver, then printed in ink, and finally distorted even further in the double optical-chemical photographic process of negative and slide making. But since the number and kinds of slides made directly from original objects are in short supply, many scholars must either use slides incorporating such multiple distortions or do without.

photograph. The teacher is the necessary interpreter, who can spend what time he wishes with each image; he may himself learn from his slides as he selects, arranges, and reviews them for his audience. The student gains a far more vivid sense of actuality from the color image than from the printed photograph. The scholars interviewed agreed that the slide is the ideal teaching medium.

The cine film is the most realistic medium because it is multidimensional. Re-enacting historical events or activities, it presents action in a manner otherwise impossible. An especially valuable documentary film cited by the scholars is The Incredible Turk. A film can link words and moving images useful in teaching languages. But the major limitation of the didactic film is relegating the teacher to the audience: the teacher cannot stop the projector to comment, rearrange the sequence, or select only certain scenes. Scholars require scholar-directed, noncommercial, and classroom-oriented films for university instruction.

The filmstrip, which is also a projected image, stands halfway between the slide and the cine film. It is supplied with captions or text, vocal comment on tape or record, or the teacher's remarks. The filmstrip retains the disadvantages of the cine film and lacks the flexibility of an equal number of slides. However, numerous views of a scene in a filmstrip could give a more complete impression and allow the teacher to select the frames that best suit his purpose.

Other useful photodocuments are: maps, which orient the student to the geographic setting of a town or site and which can be coded to show population, geographic features, and political boundaries; building plans, sections, and drawings for studying architecture; and rubbings of inscriptions and manuscript facsimiles for studying Arabic epigraphy.

Usefulness

The photodocument is an accurate record of what is found in the field, showing the context of an object and details that are otherwise impossible to study. If an object is destroyed, the photograph remains its only record and, in essence, becomes the original. Photographing an object that cannot be removed from the field converts the artifact into a mobile document that can be studied and duplicated at will and published for scholars all over the world. Careful study of a group of slides or photographs stimulates new ideas and new angles of interpretation.

Creative use of photodocuments by a professional in a lecture hall or seminar of an educational institution or museum, or over educational television, makes possible more effective teaching. The photodocument gives students immediate access to the monuments, paintings, sculptures, geographic features, history, and way of life of a culture. The photodocument, because it shows objects in context, records processes in time, and gives form to what had been merely an idea, can relate objects to the culture that produced them and can teach the student to look at the world through the eyes of its varied inhabitants. Comparison is also possible between ancient and modern cultures, between two civilizations, and between different types of forms. A teacher has a full range of choices when using a photodocument. One document may illustrate several ideas—often different from those the photographer intended to capture.

Photodocuments are useful in both graduate and undergraduate instruction. They give a broad background to introductory courses, stimulate curiosity, and help the student interrelate land, peoples, and cultures. For many advanced courses, photodocuments are essential to detailed examination and study.

APPENDIX F

Test sets - contents

Subjects	Number of slides
1. Minarets	120
2. The Alhambra and Generalife	103
3. The Taj Mahal	49
4. The Masjid-i Shah in Isfahan	267
5. Mughal palaces	183
6. Mughal tombs	112
7. The Hajj (Mecca and Medina)	74
8. The mosque	124
9. Turkey	1,250
10. Umayyad painting and sculpture	47
11. Decorative arts of Islam and construction in mean materials	442
12. Islamic architecture	472
13. Persian decorative arts and landscapes	96
	3,339

APPENDIX G

Test sets - uses

Institutions and teachers	Test sets used (numbers correspond to titles on preceeding page)
University of Chicago	7,8
Dr. Reuben W. Smith III	
Columbia University	1,2,3,4,5,6,8,10
Dr. Ernst J. Grube[1]	
Florida State University	4,5,6
Dr. Gulnar K. Bosch	
Harvard University	7
Dr. Marshall Hodgson	
McGill University	1,2
Dr. John Alden Williams	
University of Minnesota	2,3,4,7,8,9
Dr. T. B. Irving	
Dr. Walter T. Pattison[1]	
University of Oregon	
Dr. Wallace S. Baldinger	3,5,6
Mr. Marion Dean Ross	1,5,6
Portland (Oregon) State College	1,2,3,4,7,8,11
Mr. Nazeer El-Azma	
Dr. Frederick J. Cox	
Dr. Leonard Buell Kimbrell	
University of Texas	3,4,5,6,10,13
Mr. George E. Everett[1]	
University of Utah	9
Dr. Frederick P. Latimer	
Yale University	1,2,3,4,5,6,8,12
Dr. John D. Hoag	
	Total uses: 50

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[1] These teachers did not evaluate the test sets for this report.

APPENDIX H

Test sets - letters of response from teachers and students

DR. WALLACE S. BALDINGER is Professor of History of Art and Director of the Museum of Art at the University of Oregon, Eugene. His A.B. and A.M. are from Oberlin (Ohio) College, and his Ph.D. from the University of Chicago. He has taught at Washburn College in Topeka, Kansas, and at Lawrence College in Appleton, Wisconsin. As a Fulbright Visiting Professor, he was on the faculty of the National College of Arts, Pakistan. In addition, he has served as a Visiting Lecturer at Doshisha University, Japan.

I am most grateful to you for all the trouble you have gone to in securing for possible use as illustration in the forthcoming revised edition of my text book, The Visual Arts, those two air photographs of the Taj Mahal and its garden. I appreciate your sending also those two magnificently informative plans of the Taj, one in both its positive and its negative forms. They have helped me greatly in writing the pertinent passage in my text.

Ellen [Mrs. Baldinger] and I have been delighted with your color slides and accompanying notes for groups illustrating the Taj Mahal, the Mughal Forts and Palaces, and the Mughal Tombs. We have both used selections from each of the series, she for her extension division course in art appreciation and her Friends of the Museum course in the appreciation of architecture, I in my regular Survey of Visual Arts course (in which I deal intensively with such case studies as the Taj), as well as in my History of Oriental Art course, the fall term of which is devoted to the architecture, sculpture, and painting of India. We are particularly impressed with the slides for the plans, sections, and elevations, the air views, and the ornamental details. A few of the duplicates are off in color (probably the fault of the darkroom technician making them), but most are perfect in their color balance.

We are convinced that you are embarked on an undertaking calculated to advance the studies of Islamic art in this country to an enormous degree.

DR. GULNAR K. BOSCH has been, since 1960, Professor of Art and Head of the Department of Art, Florida State University, Tallahassee, Florida. Her principal scholarly interest is Islamic art. Her B.A. (Education) is from the University of Chicago; her M.A. (Art History and Archaeology) is from New York University, and her Ph.D. (Oriental Languages and Literature) is from the University of Chicago (Oriental Institute). Her previous academic connections have been: 1940-43, Associate Professor of Art History and Art, Florida State College for Women; 1945-57, Catherine Comer Chair of Art History and Head of Art Department, Wesleyan College, Macon, Georgia; 1957-60, Chairman, Department of Fine Arts and Professor of Art History, Louisiana State University.

The inspiring color slides arrived safely and the reaction of the students is marvellous. The slides are of great beauty and clarity. I deplore the limited time I had to use them. In the time allotted to a general Far Eastern or Asian art course I did not have time to show the Lahore Fort, but I did show the Fort at Agra and the Red Fort at Delhi as well as the palaces of Fathepur Sikri. Among the Mughal tombs, I wished for the Taj Mahal, as I had only a few slides of my own for that. I did show all of the slides of the Masjid-i Shah in Isfahan: it would have been nice to have had a slide of the Isfahan city plan and one of the Maidan. When they are available, I would like to examine also the slide sets on the Mosque, the Minarets and the Taj Mahal.

The students all hated to see the slides returned without a further chance to study and digest, but perhaps that could be remedied through planned use of them in the future or through a possible designation of Florida State University as a repository for Islamic slides and materials in this Southeastern region. Do guide me in any necessary steps toward obtaining such a boon in the way of adequate slides.

DR. FREDERICK J. COX is Professor of Middle Eastern History and Director of the Middle East Studies Center at Portland (Oregon) State College. He served as Director of the Portland State College/ the American University in Cairo Summer Institute in Arabic Studies from 1964 through 1967. His scholarly interest is the history and diplomacy of the Middle East, with emphasis on American/United Arab Republic (Egypt) relations. His undergraduate and graduate degrees are from the University of California at Berkeley. He has been a Fulbright Scholar in Egypt, and has taught at the University of California, Berkeley; San Francisco State College; the University of Alabama, Tuscaloosa, and Cairo University.

I would have preferred to give you a personal report on the slides you so kindly loaned to us, but unfortunately I did not teach my usual course last quarter and I could, therefore, not use the slides myself. However, from comments received from my staff, who have used selected sets of the slides, it would appear that they found them extremely useful to enliven and to illustrate certain points, which they otherwise would have found difficult to convey to their students.

I should add that I have sampled some of the slides at random, and I am deeply impressed by their exquisite photographic quality, which really brings the aesthetic beauty of Islamic Art to life. There can, of course, be no comparison with commercial slides which very rarely are the products of scholarly as well as artistic skill and research.

MR. NAZEER EL-AZMA is Assistant Professor, Middle East Studies Center, Portland State College. His principal scholarly interests lie in the fields of languages, literatures, and history. He holds the Licentiate's Degree (Arabic Language and Islamic History) from the Syrian University (Damascus). He has pursued graduate studies in the American University of Beirut and the University of Portland. He has taught twelve years in Lebanon and Syria, and three years in the United States, plus a summer (1963) in Georgetown University.

I used the groups of color slides lent Portland State College in our Survey of Islamic Civilization course. The slides raised great interest among the students and gave them a visual background for many lectures. I used especially the slides of the Hajj, the mosques and the minarets. I commented on the slides myself. Many questions were asked on the details and commentary was allowed by the students. However, I felt it would have been more helpful to both students and teacher had the slides been provided with more detailed explanations in addition to the title. At any rate, even with the pertinent bibliographical resources at hand, a teacher will not be able to make the necessary research to use these slides properly unless he is a native speaker and at the same time a scholar in Islamic civilization.

Indeed, these are an ideal collection of slides: they are indispensable.

DR. MARSHALL HODGSON, prior to his death 10 June 1968, was Professor in the Department of History and Chairman of the Committee on Social Thought at the University of Chicago, where he did graduate studies in Islamics. His evaluation of the test sets was given while he was Professor of history at the Center for Middle Eastern Studies, Harvard University.

It is, of course, hard to evaluate the value of a limited selection of slides from a single use like mine on Saturday, especially if one cannot see what else might have been chosen. In general, the students seemed to appreciate seeing them—seeing how rugged the region was, what the Ka'ba looks like, something of the Hajj garments, etc.

Because the students here are so heavily oriented to modern times, from the viewpoint of a historian dealing with the first century of Islam, the most important lesson that I was able to bring home by means of the slides was the contrast between then and now. And this in itself is a useful lesson among a people who are inclined to think of all alien traditions as somehow immemorial. For instance, the emphasis on the Jiddah entry—which was not very important in the first century of Islam. Then the road sign at the point where non-Muslims must stay out: whereas in the first century non-Muslims were allowed in Mecca. The Ottoman architecture in Jiddah and in the minarets, so different from even pre-16th-century times. The emphasis on the Sûdânese people at the Hajj—instead of those from Iran or Turkistân who would have been more prominent in an earlier age. The white tents; the varied garb; especially the veiling of the women, another contrast to Muhammad's own time, though upper-class women were beginning to veil themselves within the first century (if not in just that fashion); all this could be pointed out as modern—scarcely a slide did not show the great differences between the first Muslim century and now. And this was indeed a useful lesson. The automobiles, of course, were obviously modern; what was useful was to point out that most of the rest, which it would not occur to our students to think of as modern, was either quite modern or at least dated from times a good deal more recent than what we had been studying.

You are right that the quality of these particular slides is not up to your standard. Still, on the whole they were fairly clear. It would have been handy to have fuller notes. The ones marked "?" were "?" to me too. And particularly the scenes at ʿArafat I was not always able to explain fully. A great virtue in any slide collection could be—if there were only time enough—as full an explanation as possible appended to each slide. Of course this is peculiarly difficult to manage for this particular material.

Certainly these slides held the attention of the students; it is too early to guess—if that will ever be possible—how much they really helped their insight beyond giving at least some of them a sense that certain things are really concretely existent and not merely floating in air. Clearly they got out of them more than they would from pictures in a book, say, because I could sometimes point out this or that and add a commentary which was at least alive, however lacking often in precision. A Muslim student in the group was able to add one or two sidelights which will help the others to remember certain points. Visual documents, as always, can be a starting point for other things.

You are right in distrusting the made-up slide set; on the other hand, it is difficult for the professor to make his own selection without access to a full catalog. It would be nice if funds could be provided not only for developing the collection itself but for a fairly detailed catalog with several phrases on each picture—e.g., "Mecca, looking north from above, Zamzam building especially clear" or "Meat from the sacrifice being carried, but not act of slaughtering;" etc. It would be wonderful to be able to borrow from such a catalog! But I suppose that it is too much to expect. Anyway, I do hope that the collection can become fuller and more available.

DR. JOHN D. HOAG is Associate Professor, Department of Fine Arts, University of Colorado. His principal scholarly interests are in Islamic, Spanish, Latin American, and pre-Columbian art, with emphasis on architectural history. He holds the B.S. degree from Harvard University and the M.A. and Ph.D. degrees from Yale University. He did field work in Spain on Rodrigo Gil de Hontañon, the Spanish 16th century architect. He served from 1959 to 1965 as Art Librarian and Lecturer in Art History at Yale University. He is the author of Western Islamic Architecture (1963), the only handbook on the subject in the English language.

While selecting from the Islamic Archives the 1231 slides lent me to use in the course on Islamic Art and Architecture I am presently (spring of 1965) offering at the University of Colorado at Boulder, and which is now just past the halfway point, I was deeply impressed by the copiousness of the photographic and other scholarly materials available not only in Islamic architecture, but also in the Islamic minor arts including miniatures, metalwork, pottery, and ivories. Good as the Islamic Archives already is, expansion in these last areas would be desirable, but this is true of all archives everywhere. I found that the Islamic Archives also include very adequate amounts of cognate materials, such as the pre-Islamic architectures of the Near East, particularly of Iran, Syria, and Lebanon.

So far, three of the test sets have been used. The Mosques and Minarets slides I divided geographically, stylistically, and chronologically to match my book, which has provided both the text and the outline of the lectures. The two sets together were fully adequate to give complete coverage for the monuments they included. The set for the Alhambra was a delight upon which we spent two periods. After the first lecture, I suggested we might omit the rest, but loud protestations from the students forced me to reconsider. Not all the slides could be used, even for the two periods, but the wide selection allowed very precise as well as quite moving statements to be made about the building.

Needless to say, I very much enjoyed the privilege accorded me of exploring the total Islamic Archives in preparation of the course I am now teaching. It was of extraordinary use to me, not only for the educational material I gathered there, but for information in the typed notes interfiled with the photographs, which I absorbed in the process. One never knows until once gone through exactly what visual material one will want for a course, and one would never use exactly the same material twice. That is why the notes, slides, and photographs in the Islamic Archives should be and are such rich and never ending sources of new insights and inspiration.

The Archives must certainly continue to develop. I hope it will not be too long before individual slides and teaching sets duplicated from the collections can be made available for scholarly use in study and teaching.

DR. T.B. IRVING is Professor of Modern Languages at Wellington College, University of Guelph, Ontario, Canada. His principal scholarly interests are the Arabs in Spain and the cultures of Central America. He holds a B.A. in Moderns (French, Spanish, German) from the University of Toronto; the M. es L. in French Literature from the University of Montreal, and the Ph.D. in Orientals (Spanish, Arabic, Hebrew) from Princeton University. His graduate study has been done at the Universidad de San Carlos, Guatemala (Mayan Culture), and, under a Fulbright award, at the College of Arts and Science, Baghdad, Iraq. He has taught at the University of California, Berkeley (1940-42); Wells College, Aurora, New York (1945-46); Universidad de San Carlos, Guatemala (1946-48 and later summers), where he was Professor of History and Director and Founder of the summer school; University of Minnesota (1948-65); and North Central College, Naperville, Illinois (1965-67). His publications include articles on Spanish-Arab culture and the Falcon of Spain, a study of the reign of 'Abd-ur-Raḥmān I (756-88).

The best adjective to describe the slides in these test sets from the Islamic Archives is magnificent. The students not only enjoyed the slides; they also found them a useful supplement to the lectures and reading assignments. You can judge the students' pleasure by their accompanying evaluations. Unfortunately, the collection arrived during mid-term tests, thus making it difficult to integrate them fully with the course on Islamic culture for which they were intended.

Concretely, color slides such as these are one of the best media for teaching a subject such as, for instance, the Pilgrimage to Mecca. The pictures give the mood of this great annual event and reveal the architectural, artistic and topographic features to be seen in and around the city and the Ka'ba. This city has been over-romanticized in the West, so it is good to find a factual and visual description of it.

Since you ask for negative criticism, I might mention that the map at the beginning of the Hajj set would be more meaningful if the modern highways over which pilgrims travel in the Ḥijaz were indicated. The National Geographic Atlas has these roads. The area is much like northern Mexico, especially along the Gulf of California, with its hot coastal plain and nearby chain of mountains to the east. Mecca itself resembles the Mexican city of Guanajuato: both are hidden within their valleys and the houses rise in tiers on the surrounding hills from the central square which, in Mecca, is the Ka'ba.

A Muslim student from Zanzibar who took the course had never seen such pictures of the Hajj and was quite impressed. This shows how splendid a medium the slides are for explaining not only to American students but to others just what kind of gathering takes place at the Pilgrimage. It was a privilege to have used these slides.

Although the slides on the Pilgrimage illustrate that Islamic practice, the set is still not perfectly geared to the religious functions but is more concerned with the picturesque aspects, such as the many racial types who take part in the ceremonies. At Mecca, for instance, there were no pictures of the stoning of the "devils" at Mina or of the running to and fro reminiscent of Hagar's concern for her son Ishmael's thirst, which takes place between the hills of Ṣarā and Marwa behind the Kaʻba. (The running between Ṣafā and Marwa is now performed under cover and might be hard to photograph, but the Saʻudi government might be induced to provide some slides.) A scholarly study might also accompany this set of slides, explaining the ritual which takes place at each site.

Medina, by contrast, is a more restful city than Mecca, although it is still very cosmopolitan, especially for a place its size (30,000-40,000); it is as if it were still blessed for having welcomed the Prophet. One or two pictures of its streets and markets would be in order, as well as of the surrounding area, which in some ways resembles the landscape around Tucson, Arizona.

The set of slides on "The Mosque" are especially fine; it was a real pleasure to use these to illustrate the growth of the mosque concept from its simple origins in Mecca and especially Medina through to the imperial structures to be seen in Delhi and Istanbul. Interior pictures might be found of the Prophet's Mosque at Medina, to show how its construction grew out of Muḥammad's house and the apartments of the various members of his family into the large complex structure of today. Those slides on mosques built during the intervening centuries, above all those from Spain, Tunisia and Cairo were very illustrative, showing the developments of the dome, the arch and the various styles of minarets. Here, a set of mimeographed "Notes to Accompany a Lecture," like the notes you supplied on Andalusian Spanish architecture, might be in order, rather than merely sheets listing slide titles.

The slides on the Taj Mahal were particularly lovely. The slides allowed us to make a leisurely visit to the grounds and stroll about the tomb and its garden enclosure, not merely take the usual one-view tourist approach which has become so banal in travel posters. The Taj series excels in exquisite detail not seen in ordinary photographs or publications.

A professor in the Department of Romance Languages was glad to use some of these slides; the very day your package arrived, he had asked me casually about views of Granada and Islamic Spain for a course he gives on Spanish culture. He was grateful and I hope will send you a separate report of the impressions he received from his class (which, however, was for one lecture only, on Islamic or as many people misname it, "Moorish" Spain). Although the Spaniards generally misunderstand this phase of their heritage, they nonetheless document it. Certain rather poor commercial slides on Islamic Spain can be purchased from Spanish sources. The Alcázar of Seville served as scenery for the government offices in the film Lawrence of Arabia.

This sampling of color slides is necessarily but a selection from the many illustrations which should be made generally available; I understand that they are not intended as the final selection on any one topic. I have never had the occasion to utilize so much illustrative material, nor am I very skilled in the art of integrating pictures to words in lectures, but even so, I found these illustrations most useful and in future I would like to have access to a more comprehensive repertoire of such illustrations. My students pointed out that they would have preferred to have seen the architecture against its geographical and social background, which is why I suggest having short pamphlets or mimeographed notes made available, either for the teacher, the students, or both.

The 1,250 Turkish slides were by far the most nearly complete from this point of view; in fact, they were overwhelming in their quality, content and quantity. This wide coverage made them extremely difficult to use by anyone who has not made a specialty of Turkish culture; when used by the non-specialist teacher they need to be supplemented by printed or mimeographed notes.

DR. LEONARD BUELL KIMBRELL is Associate Professor, Department of Art, Portland State College. His principal scholarly interests are Italian Baroque and English 18th century painting. He was awarded the B.A. degree (English) by Northwestern State College, Louisiana; the M.S. (English and Art) and the M.F.A. (Drawing and Painting) degrees by the University of Oregon. His Ph.D. (Art History) is from the University of Iowa.

This is a report concerning the slides so kindly lent us for use in the Middle East Studies course given this winter term at Portland State.

First of all, I would like to thank you for your cooperation. And I must say that the quality of the slides is uniformly high. The set on building with mean materials is an extremely exciting one; I think these slides show more clearly the persistence of the arcuated system of building in the Middle East than anything I have come across in any publication or lecture. I hope that I have not misinterpreted them, but as I see them, they support the possibility that rooms at Khorsabad were vaulted. I have made this suggestion as a result of some very convincing material presented at a lecture by the late Professor William Burke at the University of Iowa, but I have not found other supporting evidence until this. My point is to support the idea that the true arch was not a Roman importation into Mesopotamian building styles.

Students have been very complimentary of the slides, both of their quality and of the depth of understanding the details added to generalizations. For example, the idea which you stated so succinctly in your mimeographed notes concerning the principles of Islamic decoration is beautifully mirrored in the slides of the Taj Mahal and those from Isfahan. I have made a point of emphasizing the variety within unity that is the result of clear use of a schematic, or geometric, style of decoration, a use which illustrates the persistence of what C. R. Morey has called the Near East style of indefinite extension. Close-ups, which are so well photographed that details are readily visible in the shadows, make it possible not only to discuss but to demonstrate architecture and decorative motifs with ease, as, for example, the main entry vaulting of the Taj Mahal.

I would like to mention the slide groups which I have used: The Taj Mahal, The Mosque, The Alhambra, Minarets, Safavid Isfahan, Mean Materials, Metalwork, Glass, Pottery, Manuscript Illumination and Calligraphy, Miniatures, and Painting.

I have not used every slide from a group, but those that I have used have been most helpful. Obviously, in a short course such as this, to show all the slides in our collection as well as those you have lent us would result in lectures of three words only, "Next slide, please."

Again, I would like to thank you for your help. We have used your slides with kindness, even with clean hands, and we hope they will return to you in much the same order that they were received.

DR. FREDERICK P. LATIMER is Professor of History and Languages at Nathaniel Hawthorne College, Antrim, New Hampshire. He received his M.A. and Ph.D. degrees from Princeton University after retiring from the Foreign Service. While with the Service, he was American Consul in Istanbul, and Cultural Affairs Officer in Ankara. In the academic field, he has served as Lecturer in Turkish History and Language at Princeton University; conducted research under a Rockefeller Foundation grant at the Hoover Institution, Stanford University; served as Visiting Professor in International Studies at Southwestern University, Memphis, Tennessee; and, under two successive Fulbright Research Scholar appointments in Turkey, recorded on tape informal recollections of Ataturk's colleagues.

As you know, I have been teaching for the last four years at The University of Utah at Salt Lake City. My courses here are chiefly in the Department of History, where I teach, in turn, three main courses: History of Turkey, History of the Middle East, and Muslim Institutions.

In teaching these courses I found from the beginning that pictorial presentation was especially valuable because of the lack of experience of the students in any area which the courses covered.

In the spring quarter of 1964, I was happy to receive from the Islamic Archives the loan of a box of color slides of Turkey, this through the kindness of Dr. Myron Smith who had recently visited the University and who was aware of the inadequacy of the pictorial materials available for use in my courses. I had used my own slides, taken in Turkey, but not only were they limited to that one country, but there were many areas in Turkey which for various reasons I had been unable to photograph.

On going through this box of 1,250 slides, I was struck immediately by the high quality of the photography. I was also struck by the remarkable depth and breadth of the coverage.

From 1936 to 1941, while stationed in Istanbul as American Consul, nearly every week-end my wife and I went out alone or with friends to explore the architectural riches of the city. While we realized that during those five years we hadn't seen everything, still I was surprised to find in this loan collection so many photographs of houses noteworthy for their architecture, mosques, and other Islamic monuments which I could not recall having seen. I was delighted to have this wide illustrative coverage and in such superb photographic quality to show to my students.

The texts and printed documents available to students of conventional history courses—I say conventional because the

Middle East is an area which has still relatively slight coverage in American universities—the books and articles available to the student or the professor of American history or of European history, are almost limitless. The textbooks pour out in a stream; one can hardly keep track of them, there are so many. But this situation does not hold true for the history of the Middle East. I have yet to see a complete history of the Middle East which is satisfactory for use as a textbook. Most of the Near Eastern textbooks available either have no illustrations, or have very few. Moreover, the numerous books on Islamic architecture in our library are usually available in only one copy, which makes it difficult to assign such a book to a whole class.

From the beginning of my teaching on the Middle East I have used films and slides in order that my students might get some visual impression of the countries concerned. Movies can be fine, but the teaching value of a film is limited because it has its fixed content, emphasis and sequence: the teacher can't alter it, nor can he readily stop it to discuss a particular view. Slides are far more practical in teaching. The instructor can talk as long or as short a time as he wishes about a certain mosque or a particular village scene.

After the first showing of these loan slides in my Muslim Institutions course, several students went out of their way to tell me what a revelation it had been to learn that such splendid architecture exists, with such amazing variety of form, such grandeur, such rich and unique decoration. They had looked into a new world, and they were elated.

Merely to talk about Islamic architecture to a group such as I encounter in my classes would be like trying to describe the ocean to someone who has seen only a small pond. To describe an exotic society to American students is immensely facilitated by having pictorial examples, especially such beautiful and striking ones as these. In addition to the religious architecture—the mosques, the medresas, fountains and other pious foundations of one kind or another—the collection that was sent me contained excellent examples of domestic buildings, both in city and town. These were particularly interesting to the students.

The difference between city and country, between the city dweller and the village farmer, are made far more comprehensible by a half-dozen pictures than they can be made by a half-hour or an hour of lecturing. As a result—but before I talk about results, I should mention how I begin my courses.

At the beginning of each course on the Middle East I've always asked students to describe their impressions of the area we're talking about. In Turkish history, for example, I ask the students, "Can you tell me something about Turkey?" "What do you know about it?" "What does it look like?" "What are the people like?"

Usually there will be no response, but with a little prodding one student may put up a timid hand and say, "Well, I know it's a hot country, with a lot of sand. And the people live in tents, and they're kind of dark."

Then, when I show slide after slide of Turkish architectural monuments of great grandeur, such buildings as the great mosque of Sultan Ahmet (the "blue mosque") in Istanbul, or the Suleimaniye at Edirne, the students are overcome. Within a few minutes, thanks to seeing these slides, their completely false impressions have been corrected and their minds have been opened.

Now for one or two practical results. After showing students in my Turkish history course slides illustrating various Muslim institutions, one student—a beginning architecture student, who, up to that time, had not been exposed to Middle Eastern culture, was encouraged to write a term paper on Islamic architecture. His paper was extremely good.

One quite unexpected result of showing these slides was that a girl student interested in painting proceeded to become absorbed in Turkish miniature painting; she did a great deal of book study and turned in an excellent term paper on a field of art which for her had not previously existed.

I think that the slides showing domestic life were just as important as those of architectural monuments because the one fact about the Middle East which students need most to understand is the vast gulf between the urban and the rural ways of life. The cities are modern. An American coming to an average Middle Eastern city will find life very much like that in a city in Europe or even America. But let him get out into the villages and he will see a life which has been the same for a thousand years—perhaps two or three thousand years—this until the very recent past, when some villages have begun to show the impact of the West. The harvest, the market, the introduction of tractors and modern agricultural machinery, and above all, the way the people live—their houses, their carts, their cattle, the ways they take produce to market—all these scenes have a fascination for our students. Slides showing the contrasts between the traditional and the modern explain to students in a dramatic way the dynamic character of social change now going on throughout the whole Middle East, particularly in Turkey. I have found repeatedly that students remember, even a year or two later, some of the slides that I have shown in their classes.

To sum up, the slides that I borrowed from the Islamic Archives greatly increased the value of the courses that I taught. I am convinced that this kind of illustrative material needs to be made available to all of our teachers in the Near Eastern field. I have found, in conversations with colleagues, that few of them have made much use of slides. But they were interested in my experience and I feel that if good slides in quantity were made generally available, they would be glad to use them and that their experience would be as gratifying as mine.

MR. MARION DEAN ROSS is Professor of History of Architecture and Head of the Department of Art History at the University of Oregon, Eugene. His B.S. is from Pennsylvania State College, and his M.Arch. from Harvard University. He has taught at Tulane University, New Orleans, Louisiana, at Pennsylvania State College, and was Fulbright Lecturer at the National University in Paraguay.

First of all let me say how much I appreciated your generosity in providing us with slides on Islamic architecture to be used in my seminar. I think this is a most valuable service and hope you will be able to get sufficient support to continue and extend it. I feel certain that others who have borrowed slides will feel equally grateful.

I am now returning to you the three sets of slides which you sent me; namely Minarets, Mughal Palaces, and Mughal Tombs.

Perhaps I should explain how my course operates. I have 7 students in a seminar carrying graduate credit and we meet for 3 hours one evening per week—a total of 10 meetings in the course of our term. Most of the class period is taken up by seminar reports given by individual students on specifically assigned subjects. Last night two students reported respectively on the Mughal Palaces and Tombs. Your sets of slides filled a very particular use in both these cases. I used the Minarets set of slides myself in the earlier part of the term and gave a general commentary on their character as we looked at the slides. In both situations it seemed to me that the material you provided was a most valuable teaching aid.

In respect to the slide sets, I should like first to say that I think they are in general of splendid coverage and of high quality. There were very excellent slides which could have passed for original transparencies. It struck me that some of the general views were much less good than the details. I appreciated the inclusion of plans and sections. I believe that it would be helpful in the future development of the sets to include more such drawings.

I also think that it will not hurt the general character to have good black-and-white photographs included where color might not be readily available. This would apply in particular to interiors where I think the sets we used would have been enhanced in value if more interior views had been included even though they were not in color. As a case in point, I suggest the inclusion of some interiors of the hall in the Jehangiri Mahal in the fort at Agra.

It seems to me that the sets on Indian architecture are generally of considerably higher quality than the set on minarets although that group includes some superb examples. Some of the slides have such dramatic cloud patterns in the background, that one's attention is diverted from the architecture. It would have been helpful to me if the hand-list for the Minarets set included some estimate of the date and some indication of the size.

Please do not feel that my comments are meant in any way to reflect on the general usefulness of these slide sets. I simply hope that they may assist you in adding additional material. I wish that I had had the opportunity to borrow some of the other sets, especially those on Iran. My seminar is a one-term course and I shall not have an occasion to give it again until next year at the earliest.

Thank you very much again for this opportunity to see these excellent instructional aids. I look forward to other occasions when I may borrow more from your vast resources of illustrations.

DR. REUBEN W. SMITH III is Assistant Professor, Department of History, University of Chicago. His principal scholarly interests are Islamic civilization from its rise to the present, and medieval Baghdad. His A.B. and M.A. degrees are from the University of California, Berkeley; his Ph.D. in History and Middle Eastern studies is from Harvard University. He also did graduate study at the American University of Beirut and the Middle East Center for Arab Studies in Lebanon. He has enjoyed a Harvard Travelling Fellowship and has spent 3 years in the Middle East in residence and travel. His previous teaching was as lecturer at the American University of Beirut, the University of California (Berkeley), and Harvard University.

I am sending back separately the hand-lists and the slide sets of The Hajj and The Mosque, which you so kindly lent us for class use. I am enthusiastic over the possibilities of having slide sets on these and other topics available. I hope you will keep us posted on developments.

The Islamic Civilization course here is currently set up so that the principal time for discussion of art and related subjects falls in the winter quarter. Hence I feel that nowhere near the full potential even of the slide sets we used was reached. Nevertheless, we found many of the slides in the Hajj set, as well as in the Mosque set, quite illustrative. We combined them to provide a coherent lecture about the Pilgrim making the Hajj—the duties incumbent on the Muslim being part of the fall quarter's course. Had your test been run two months later we would have used other slide sets additionally, and we would have given a whole series of lectures instead of just one, thereby being in a better position to be of help to you—as well as to us!

Because the slides are so good and so illustrative, I might make a few suggestions concerning the particular way we used them. Rather than being primarily interested in architecture, geography, physiognomy, etc.—all of which would be extremely useful to have available in other contexts—the idea was to view all those sites of interest to the Pilgrim, from his landing in Arabia, his assuming the Pilgrim's garb, his coming to the Ka'ba, etc. More pictures of some of the actual sites (e.g., Safa and Marwa), and of the Pilgrim's performing his duties at each of them, would be ideal.

In other words, we would like to have available many slides that illustrate operations and actions of all kinds, such as the postures of the salāt [prayer], along with slides contemplating or reflecting beauty and artistic achievement. I can assure you that there are no good films available on such subjects, at least that I can find; and slides, while at first glance "static" compared to films, are not necessarily so, and indeed add the flexibility to the class instructor's needed freedom to edit and choose a subject sequence, which films never do.

What I would like to see would be as large a slide collection as possible, with a thoroughly descriptive catalogue (with, perhaps, suggested groups of slides by subject) offering the instructor freedom to assemble sets tailor-made to his personal teaching purposes. (I found some of the Mosque slides better for the way I present the Pilgrimage than some of the Hajj slides.)

All in all, however, let me say again how enthusiastic I am at the possibilities and potentialities inherent in having such good slides available, and I look forward to the success of the project.

DR. JOHN ALDEN WILLIAMS is Director, Center for Arab Studies, the American University at Cairo. His principal scholarly interest is Islamic cultural history. His B.A. degree was granted by the University of Arkansas; his M.A. in History and Philosophy and his Ph.D. in Oriental Studies (Near East) were earned at Princeton University. He enjoyed a post-doctoral grant under the American Research Center in Egypt for the study of Islamic art and architecture in Cairo and a Rockefeller grant for travel in the Muslim world. He has also held a National Woodrow Wilson Fellowship, a Princeton Oriental Fellowship, and a Fulbright grant for study in Egypt.

By now you will have received back the box of your handsome color slides illustrating Minarets and The Alhambra and Generalife. I used the first group in a public lecture to the Institute of Islamic Studies and its friends, and the second in lectures on Islamic art in my graduate history course.

I must say that I was delighted to have the use of both sets, and that I found them very helpful. As you know, I have my own teaching collection of slides. Some of them I was able to take in color on the sites. The rest are copied from black-and-white illustrations in Creswell's volumes on Muslim architecture and older works. Your slides, then, were a welcome and extremely useful supplement to those I already have, and very often they were handsomer. Moreover, in several cases, I found in your slides a view, or an angle, or even a whole monument which could illustrate a point in the lecture better than any of the slides I have at hand.

At present, there exists no way to order slides on Islamic art and architecture; there is almost no way to supplement the slides I can create myself in the field or from books—a very unsatisfactory situation, on the whole. Unsatisfactory, because though useful, the black-and-white photograph never conveys the sensuous qualities for which the Islamic monuments are particularly noteworthy; the use of color and shadow. Moreover, there is the factor of student interest. While all of my students are serious graduate people, I am struck to see how much more response they show when I can offer them a selection of illustrative material which is beautiful as well as merely interesting.

I very much wish that the slides you have gathered—together with the other photographs and documentation you have collected with devotion over the years—could be made generally available to all scholars. I hope the day may come soon when they will be; there is a real need for them.

The slides shown us seemed to reflect Muslim thought and life. The exclusive use of geometric and floral designs pointed out the universal nature of the Muslim way of living, even in its art and architecture. The slides also illustrated the fact that a great deal of Western art has been influenced by Islam. From my studies of South America and its art, especially that of Brazil, I can see a correlation between Islamic and Spanish Colonial art. Many of the buildings in Spain appear to be influenced by Islam. Also, there seems to be a link between the Baroque art of the West and the art of Islam. The artistic unity of art objects and structures throughout the Islamic world, even as far as India and the Far East, reflects the oneness of the Muslim religion and its powerful influence on many peoples. In the religious buildings of Islam, the design carries the eye along to the dominant idea of unity and the oneness of God. Since art and architecture add to our understanding of any people and their culture, seeing the slides has helped me to understand the nature of Islam. However, I wish we could have seen what effect Islamic art has had on Southeast Asia. I wonder how much the unity of Islam will be reflected in the building of mosques there, where the art has not had a long history. It should be very interesting.

- Diane Alden
University of Minnesota

The slides that we have been shown in this course were most informative and educational. The slides themselves were most expertly taken, and gave critical pictorial analysis of some parts of the Muslim world. They have certainly helped me to understand the world of Islam and I say this, even though _I am myself a Muslim_, and come from a Muslim country (Zanzibar). But I knew very little of other Muslim countries. Take, for example, the Pilgrimage, Mecca, and the Ka'ba; I knew little about them. The slides gave me a clear picture of the whole Hajj and the various holy places Muslims visit on that occasion. Also, I took a good idea of the magnificent buildings and mosques that Muslims have built in the past— and of the underlying principles behind all Muslim architecture.

- Kassamali Chandoo
University of Minnesota

I enjoyed the slides from a purely esthetic point of view and also felt that they clearly demonstrated through Islamic art the underlying unity of Islam. The slides covered a vast geographical area, yet all the mosques and monuments had some features in common. In addition, they showed many regional variations. This, perhaps, is an important characteristic of Islam: underlying unity with regional variations. These buildings required much time and money and the work of many highly skilled craftsmen and artists. The vast wealth of human and natural resources devoted to Islamic religious monuments shows the importance of religion to the builders.

- Gayle Fern
University of Minnesota

The slides were a great help to me in visualizing and feeling part of the Islamic world. From viewing them I also gained a realistic appreciation of Islam today.

It seems no one could ever adequately describe with words alone either the craftsmanship or the atmosphere of a mosque. The slides gave us an excellent idea of the detailed workmanship of the mosaics and of the structure of the early mosque. More important, the contemplative mood of the interior of a mosque was very well realized. Having seen these slides, we shall retain this information much longer than we would merely from reading about Islam in a textbook.

- Margery Surak Hemak
University of Minnesota

The slides were valuable for several reasons: First, they provided unusual and beautiful views of a world I had not seen enough to appreciate. Second, they showed something about the Islamic world which is difficult to describe in words, that is, the oneness of the Muslim's sense of beauty and his faith. Furthermore, the slides revealed the wide geographical sweep of the Islamic world and our debt to a culture which has made great contributions to the world of art.

- Hinderlie
University of Minnesota

In my opinion, the slides on Islam which were shown to the class were highly informative as well as entertaining. The photographers did an excellent job of capturing in the camera the important objects and places associated with the practice of the religion. The slides which displayed the monuments of Persia and Spain were particularly impressive. The horseshoe-shaped, red and white striped arches of the mosque in Cordoba, the finely constructed architecture of the Alhambra and the Giralda all showed up very well. The Taj Mahal of India and the Shah's mosque of Isfahan in Persia were fine examples of Islamic decoration. The photographs brought out the use of intricate motifs in pleasing colors in order to keep the worshipper's mind in contemplation while in the mosque at Isfahan.

In my opinion the student of Islamic culture cannot get a very accurate picture of what the Muslim religion really consists unless he is shown such color slides as these. The slides of the Pilgrimage to Mecca illustrated one of the five basic pillars of the Muslim faith.

- Jeffery A. Houston
University of Minnesota

In my opinion, the slides were of great value in the areas that they touched, but they were not as comprehensive of the Muslim world as I would have liked them to be.

The slides of Granada and Isfahan were especially good in showing the beauty of Muslim architecture in the 14th and 17th centuries. By far the best set of slides from an educational point of view were those of the Pilgrimage, the Mosque of the Prophet and the Dome of the Rock. Specifically, the slides of the Pilgrimage were magnificent and we were indeed fortunate in being able to see them; this group of slides did the most to increase our understanding of the Islamic world.

I feel the slides fell down in one respect: they contained very few modern pictures. I wish that Islam of today might have been better represented, including the growth and dynamism of modern Islam, especially in the African countries.

- Judith Lang
University of Minnesota

The old cliche, "a picture is worth a thousand words," is appropriate here. No words can describe the beauty and grandeur of the tilework at Isfahan or the magnificent planning and thought visible in the slides of Shah Jahan's Taj Mahal. In a class of this nature, dealing with a new and much misunderstood religion, I feel slides can help in understanding and grasping the material, especially when the lecturer is able to add insights into the cultural background of each slide.

I feel, however, that the slides should be presented in the context of class discussion—area slides of Turkey for example being shown while Turkey is being discussed, with a general summary at the end of the quarter of, say, evolution of mosque types, etc.

I would like to offer one criticism of the slide presentation as it now stands (granted that the slides would be shown in the manner suggested above): I believe the law of diminishing returns applies to viewing only slides of architecture—after a while they all begin to look alike (unity?). I feel the slide presentation could be very much improved by including such things as geographical pictures to show us what the terrain in, say, Turkey is really like, pictures of sites and mainly and most importantly, pictures of the various ethnic groups that make up this unity called Islam. I would like to see slides of the people at work, at play, and living the Islamic way of life shown in conjunction with slides of the monuments they have built for prayer and meditation; this bombination would give insights that would greatly improve the usefulness of a slide presentation.

- Duncan McGregor
University of Minnesota

The slides gave a good idea of just exactly what is involved in the Pilgrimage to Mecca, and the art of various mosques in different parts of the world. I learned things that I never knew existed, such as all that detail on the Taj Mahal and how extensively Islamic decoration was used. Had they arrived earlier and could the first lectures have been built around them, the usefulness of the slides would have been much greater. Even so, the slides gave me a better understanding and appreciation of what Islamic art is. It now exists for me in its own right, along with a profound remembrance of what the Pilgrimage involves and its affects on those who participate.

- Rose W. McGuire
University of Minnesota

I think the slides revealed much of the culture of the Islamic world. By seeing the slides of mosques I could better understand how Muslims feel as they approach their prayer. In looking at slides of the Pilgrimage, I tried to understand how a desert people would react to the Ka'ba when they saw it for the first time, what it would be like to be jammed into Mecca with so many pilgrims from so many different countries, and how strongly this communal religious experience would draw Muslims together.

The slides were shown so close together that it was difficult for me to get all there was to be had from them. The slides would have been even more useful if I could have seen them in conjunction with the lectures they illustrated.

- Karen Thomson
University of Minnesota

The slides were, without question, a benefit to my understanding of the Islamic world. They gave a good understanding of the art and the architecture, and, to a lesser degree, of the cities and countries where the Muslim faith prevails.

The art was well brought out in views of interiors of the mosques. Emphasis on geometric and floral designs, plus the blending of Arabic script, gave me an understanding of Islamic art which no verbal description could accomplish. The architecture, shown both chronologically and geographically, gave an indication of the refinement of the building arts through passage of time and revealed the subtle differences that exist between the eastern and the western Islamic worlds. More important, I believe, was the fact that the slides illustrated the unity of the art and the architecture—once again a fact that could not have been suitably treated by mere description.

Also, not apart from the art and architecture but as a consequence of it, the slides gave an insight into the religion and into its nature. To illustrate; the entrance to the mosque, while appealing and inviting, does not demand that one enter; once inside no part of the mosque being more unique or dynamic than another makes for an atmosphere of content and relaxation, an environment conducive to contemplation and meditation.

The only aspect that I missed was the people; their customs, clothes, food, housing and activities, all of which are important for the understanding of any culture.

- Donald A. Young
University of Minnesota

APPENDIX I

Test sets - letters of response from Government agencies

Department of State
Agency for International Development
Office of Personnel Administration
4 March 1965

Dear Dr. Smith:

Mr. John Sewall has just given me an enthusiastic verbal report on his meeting with you last Tuesday evening, March 2nd, during which he had opportunity to see many slides on Turkey and Iran.

In his opinion, a two-drum presentation on Turkey, and a short drum on Iran, narrated, recorded and synchronized on tapes for Carousel projection, would prove both stimulating and informative to new officers going to those countries.

Mr. Sewall's selections were made with those dimensions and objectives in mind. He thought that the slides you showed him were photographically excellent, and the subject matter of each set imaginatively conceived. We believe the material will be most useful to our orientation program, and that it will be used over and over again by the Agency.

It is our understanding that those slides selected by Mr. Sewall will be available to us on an indefinite loan. They will be used for official work only, and cannot be lent by us for use or duplication to any commercial enterprise.

Sincerely,

Abe S. Ashcanase, Chief
Orientation Activities Branch

Department of State
Foreign Service Institute
Washington

March 12, 1965

Dear Dr. Smith:

Evaluation of the proposal to have the Islamic Archives serviced by a university and made available to the scholarly community on a non-commercial basis, requires the consideration of three points:

1. The photo-archive concept.
2. The usefulness of the existing Islamic Archives and their potential usefulness if expanded.
3. The usefulness of similar archives for all areas of the world and their interrelated use.

1. The concept of world-wide photo archives, or of less extensive ones, with copies available at cost to the academic community would be a splendid extension of resource material availability. As with all large stores of basic source material there will be a retrieval problem. In line with modern data processing and information retrieval techniques it would seem imperative to number each item in the archives and to code it according to a classification system which would enable the servicing university's data processing division easily to obtain, as print-out, lists of available pictures in a wide variety of subject fields such as, for example: "Comparative Religions - Ceremonies", "Village Life - Near East and Southeast Asia Compared", "Archeological Sites - Anatolia", "Traditional Crafts - South Asia", "Iron Smelting Techniques - Primitive to Modern - Worldwide", "Soils and Erosion - Africa", etc. Since many potential users will have multiple applications, the most generally useful of such lists should be printed and made available to enable users easily to assemble from their own supply of copies, series

applicable to the several fields. To do this, full information must accompany each picture added to the collection.

The applicability of an archive of wide scope, coupled with an adequate retrieval system such as that outlined above to FSI's Area Study program is obvious. In language study also, however, it should prove possible by judicious selection of pictures, to provide visual cues for the learning of vocabulary related to artifacts unfamiliar to untravelled Americans and also for the operation of a variety of drills based on the objects, spatial relations and actions depicted in individual pictures and on the contrasts between pictures, both intra-cultural and inter-cultural.

2. The existing Islamic Archives appear to provide a useful resource in the Near East and South Asia geographic area, with a special application to architecture and geography. It is less useful with respect to the social sciences. The Area Studies Courses at FSI are designed to train Foreign Service Officers, AID personnel and members of other government agencies with overseas responsibilities, to recognize, among other things, the significant political, social and cultural factors at work in their countries of assignment. This collection would be of greater use if it were supplemented in the following general areas:

(1) illustrations of various aspects of interpersonal relations, such as family life, child rearing practices, work and leisure activities, etc.

(2) indices of ethnic, economic and social differentiation such as dress, ceremonies, living quarters, etc.

(3) illustrations of aspects of modernization in urban and rural areas, such as the adoption of Western technology to farming and manufacture, the introduction of new goods, services, and "ways of life", sequences of changes in a given area over a period of time, such as those which might follow the construction of a road in a rural community, etc.

(4) photographs of outstanding political leaders, army officers, businessmen, intellectuals, etc.

(5) illustrations of significant political events, such as elections, meetings of parliament, public addresses, demonstrations, etc.

Expansion of the Islamic Archives should be undertaken by the servicing institution both by widespread solicitation of contributions, especially from scholars whose special interests have led them to photograph subjects other than normal tourist attractions, and, perhaps, also by occasionally commissioning individuals with proven knowledge of the field and photographic skill to take photographs of subjects inadequately represented in the collections. As a useful adjunct, a manual might be prepared for Americans serving abroad in government, missions, scholarly research projects, etc. outlining the criteria which would at one and the same time serve to enhance the interest of their pictures for their own purposes and make them more likely to prove useful to potential users of the Islamic Archives. (Such matters as preferring the close-up of the individual to the group picture, taking people in action rather than posing, including close-ups of details along with a picture of a whole building, following a process through with a picture series, trying to represent each type of architecture or transport or costume or technology.) It is particularly important that more up-to-date and sophisticated aspects of the culture be represented as well as the quaint or merely curious.

At present there is some material in the Islamic Archives of direct applicability in the FSI Area Study Program but less which is likely to prove useful in language instruction. FSI would strongly support, however, your efforts to find a suitable home for the existing collection and an institutional arrangement for expanding and servicing it in somewhat the manner indicated above, on the grounds that the present resource is already highly useful and the potential usefulness is much greater.

3. It would appear that any archive devoted to a single area is limited in its usefulness to scholars whose interests include comparative studies. The broader the area, of course, the more comparison is possible. Ultimately an archive of world-wide scope, provided with retrieval and cross-referencing service.such as that suggested, offers the widest potential of serving all disciplines in the arts, the humanities, the social sciences and the earth sciences. Ideally this might be housed in a single location, but dispersal with adequate cross-indexing would probably be more practical in that it would enable various institutions to build up collections in areas of special interest to their own staffs and would add the element of personal interest and commitment which alone is likely to result in actual collection and processing of material.

In fact, it seems likely that there already exist in the private collections of institutions and individuals some hundreds of thousands of photographs potentially useful to such archives. The most direct method of making such photos available for educational needs might be to commission the creation of a detailed classification system with instructions, which could then be widely circulated with a request that everyone possessing photos—in specified general areas—number and classify his own photos by a complex matrix of subject categories as well as several indices of quality and esthetic appeal, and forward the resultant data to a processing center where electronic equipment would process the information, eliminate on qualitative or esthetic grounds obvious duplications, and prepare either requisition lists for copy acquisition by central archives or, if the collection is a large and high-quality one, indexing codes to enable the collection in question to be incorporated in toto into the archives without actual copies being deposited in a central place. Such a program would involve a great deal of expense but the resulting coded information would provide for quick and easy acquisition by the consumer of appropriate selections from such a wealth of pictorial material that its usefulness can hardly be challenged. Certainly FSI would appreciate access to such resources, for both Area and Language instruction purposes.

Sincerely,

Howard E. Sollenberger
Dean
School of Language and Area Studies

Peace Corps
Washington, D. C. 20525
18 February 1965

Dear Dr. Smith:

All of the NANESA Training staff enjoyed the slides on the Iranian and Turkish people and countryside. The slides were of uniformly excellent quality and would certainly be useful in the Peace Corps training programs.

I shall inform the universities concerned with training for NANESA programs of the availability of the Islamic Archives and I shall get in touch with you to work out an arrangement for borrowing the slides which the universities may wish to show to their trainees.

Sincerely,

Athos Revelle
Ass't Director for NANESA

APPENDIX J

Letters of offer of slide duplicates

I have heard about your need for photographs of North Africa, the Near and Middle East and hope that I may be of some assistance.

I have a collection of color slides which include: North Africa, the city of Aden in southern Arabia, Madagascar, Kenya, the Philippines, Hong Kong, and various cities in Japan. The pictures show countryside, towns, cities, people, architecture, and scenes of daily life. All were taken in 1964. I also have a 600-slide collection of Europe, taken in 1958.

If I may be of any assistance, please don't hesitate to call on me.

- R.H.B.

I understand that you are interested in photographs and slides dealing with Islamic culture.

Having spent over 25 years in West Africa, I have a few hundred slides, photographs and negatives dealing with various phases of African life. My work was not strictly in North Africa, but in what was formerly termed French West Africa, in the colonies of Senegal, Upper Volta, Soudan, Guinea, Ivory Coast, and also for a time in the former Gold Coast.

I am inquiring now as to just what you will need in the way of these photographs. My collection deals with the culture and life of the people in semi-Islamic regions, both in the countryside, towns, and cities. In addition I am in contact with people who were located in strictly Islamic centers and no doubt have photographs of that phase as well.

Please inform me as to your requirements.

- W.J.B.

I have been informed of your interest in photographs of the Near and Middle East. Between 1952 and 1956, while I was Chairman of the Art Department at The American University of Beirut, I photographed in Lebanon, Syria, Jordan, Egypt, Turkey, and Greece.

If my collection could be of any help to you, please write asking any questions which come to mind, particularly in relation to the subjects and categories which may be of interest to you.

All good wishes to you in this adventure.

- M.C.

I have several hundred slides which I took in the years 1953 and 1962, some of which might well fall within the topics which you apparently are desirous of obtaining. Among my collection the following could be made available:

Turkey: ways of life, crafts, tools, ancient monuments, transport, countryside, villages and cities.
Saudi Arabia: ways of life, tools, architecture, transport, villages and cities.
Lebanon: ancient monuments (Baalbek).

- R.S.C.

I have 208 black-and-white photos taken between November 1944 and June 1948 in Egypt, Cyprus and the Holy Land. I also have about 70 color slides taken in Turkey January to June 1960.

These photos are of boats on the Nile, Cairo street scenes, views in and about Luxor, boats going through the locks at Delta Barrage, a lumber yard, street meat market, Heliopolis Sporting Club, horse races at Heliopolis, road along the Suez Canal, native dwellings, mosque, Catholic church, Bethlehem including interiors of some of the churches, the countryside of Cyprus. The color slides of Turkey are of Izmir's streets, parks and the bay and of a trip to Ephesus and Bursa.

If you feel that any of these will be of value to your work, please let me know.

- J.H.D.

I have a large collection of color slides made in Morocco in 1957, 1958, and 1959. From my collection I could select around 100 slides that would be of interest for your study materia. These pictures were made in Kenitra, Casablanca, Fez, Moulay Idriss, Oujda, Mazagan, Seitat, Meknes, Rabat, Volubilis, and the ruins of Chellah. The slides illustrate people, religion, customs, occupations, celebrations, native home life, government, and historical sites and monuments. Some of my slides were made by Moslim friends of places and people where I would not dare photograph.

It is my understanding that you wish to borrow the slides for duplicating and that the originals will be returned.

- D.A.F.

I have just been made aware that you are trying to collect color slides and black-and-white photographs of the Near East.

I have such material that I took in Libya, Algeria, Egypt, and Turkey. I took both color and black-and-white over the period from November of 1952 to November of 1954. I would "guestimate" the total number of color slides (35 mm. Kodachrome and Ektachrome taken with Leica and Contax with 35, 50 and 135 mm. lenses) to be not less than 400 and not more than 600. I have approximately 1,000 to 1,200 black-and-white negatives (35 mm., 2-1/4" x 2-1/4", and 4" x 5" formats, taken with Leica, Rolleflex, and Linhof Super Technika—using 90, 120, 240 and 350 mm. Schneider lenses with the Linhof). At least 600-800 of these negatives are of local scenery, people, Roman ruins, desert towns, oases, pyramids, local shops, and the manufacturing, repairing, and selling of metal, leather, cloth, etc.

A predominance of the shots (black-and-white and color) are of North Africa and show Arab street barbers, shepherds, tinsmiths, nomads, policemen, farmers, the market-day tradesmen of camels, watermelons, jewelry and clothing, as well as Ilatron and Arab shopkeepers, open air meatmarket men, Arab chieftains, fishermen, children, street vendors, peddlers, etc. Also, many shots of Leptis Magna and Sabratha in Libya (which are more complete ruins than Rome has to offer (or Pompeii, or Athens and its Acropolis—all of which I have photographed). Also, shots—airborne and ground—of the sea and seacoast and of the rocky and sandy desert, of Arab houses in the desert, and of orchards and groves along the coast and in oases areas. Both the old city and the new city of Tripoli are heavily covered. Included is one of everything, from aerial views to portraits of individuals, from shots of licensed camel "taxis" in Cairo to horse-drawn *gherri* "taxis" in Tripoli. Also rams fighting, scorpions (close-up), minarets, mosques, churches (relics and remains of ancient Christian churches), Arabic advertising posters of American movies, "Coke" trucks, Esso gas trucks, English trucks and buses owned and operated by Arabs, interior and exterior shots of the Egyptian National Museum at Cairo, perfume shops, etc., etc., ad infinitum, including the interior of an underground home of an Arab desert family.

Because most of the 2-1/4" x 2-1/4" and 4" x 5" negatives show almost no grain when blown up to 6' x 6', cropping may be done.

- M.L.F.

I hear that you are interested in photographs of North Africa.

I spent 42 months in Morocco and have the following photographs of this country:

about 200 35 mm. color slides
about 300 black-and-white prints (also have negatives for most of these)

The photos were made in the cities of Tanger, Casablanca, Kenitra, Rabat, Ifrane, Marrakesh and Fez. Also included are general scenes of the country and people, buildings, etc. The photos were made between May 1959 and November 1962.

I would be proud to make them available for your use, requesting only that I be given credit if and when they are used.

- P.F.F.

I have heard about your search for color slides of the Islamic Middle East. My husband and I would be happy to share our pictures of Turkey with you. We lived there for 8 months in 1961 and for 6 months in 1963. Quite possibly, we will make another trip in 1965, and if so, I would be glad to get motion pictures of Turkish folk dancing and tape-recordings of their folk music. We have a few Turkish records purchased in Ankara, but I believe that most of the folk songs we have can be purchased here on commercial records.

What we actually have now are color slides of Istanbul, including the Sultan Ahmet Cami (Blue Mosque), Dolmabahçe, the Marmara, beach and camp sites at Pendik and Tusla; Ephesus; Bergama; Izmir, (with pictures of the International Fair and Turkish friends); Bursa, Konya; Trabson; Rise; Göreme, with very good pictures of the caves and the interesting cone-like geologic structures; Ankara, including our two residences in Bahçelievler, Turkish friends and typical modern residences there, and the Atatürk memorial. We also have a few pictures of Gordion and some Turkish high school students who visited the site with our daughter, who attended Ankara Koleji. The pictures are of good quality. We also have a few shots of Rumeli Hisar and Aescalepian.

I feel very strongly that the broadening of understanding of Turkey and her warm, wonderful people is vitally important, and I will gladly do whatever I can to help reach this goal. A great weakness, it seems to me, in our educational system is our lack of knowledge of Asia and the Middle East. Please let us know how we may be of service to you.

- R.F.

I have learned that you are looking for slides of the Middle East for educational purposes.

I was in the Middle East for over a year and traveled extensively in my job. I took color slides of every place I traveled. I was fortunate to visit the Holy Land repeatedly and each time I went back I took more slides for better coverage and re-took slides that I had previously taken and was not satisfied with. I would classify my slides as being above average.

Countries: Saudi Arabia, Pakistan, India, Greece, Crete, Lebanon, Syria, Jordan (Holy Land), Turkey (around the Black Sea). The slides show places of historical interest, especially of the Holy Land, also the countryside, people, towns and scenes of daily life. In all, about 500 slides, which were taken in 1959 and 1960.

If I can be of service to you, let me know.

- R.J.F.

Mrs. F. and I spent five years (May 1957 to May 1962) in Iran, a center of Shi'ite Muslims, and have traveled in Afghanistan on the east as well as Egypt on the west. We have also spent some time in India, West Pakistan and Kashmir (Jammu).

Our most unusual color slides are of Iran. We have a good collection of slides showing tiles in Isfahan, rug weaving and rug washing, local people in various situations such as small adobe hill villages, working in the flour mills, primitive spinning, Kurdish summer homes with an infant whose eyes are rimmed with black, etc., etc. We have scenes of deserts, mountains, roads, road repair crews, tile painters, block print makers, graveyards, khanat diggers, etc., etc.

From Afghanistan, we have some good slides of migratory tribes between Pashawar and Kabul, boys dancing in the road, and local people in Kabul. The only unusual slides we have of Egypt are of tomb paintings in the Valley of the Tombs across from Luxor.

If any of these are of interest to you and if you will let me know what you want, I shall be glad to lend you any that will be useful to you.

- W.B.F

In 1961 and 1962, I and my family spent a total of three months on camping trips in the Middle and Near East and North Africa. Since we drove in our own car, we were able to get well off the usual tourist track and see just what we wanted to see. Using a Contax, I took approximately 2,000 color slides. I was particularly interested in scenes which the run of the mill tourist either ignores or never sees.

Our slides show general views of most of the larger cities, quite a few good scenes in small villages, portraits of individuals, general views (with particular attention to the living conditions in these countries), views of historical interest, and close-ups of interesting vegetation.

The countries included in this collection are: Turkey, Syria, Lebanon, Jordan, Iraq, Iran, Spain, and Morocco.

To give a slightly better idea of our coverage—we drove from Bulgaria into Turkey, through Istanbul to Ankara then to Samsun, along the Black Sea coast to Trabzon, inland to Erzerum, then to Maku on the Iranian frontier, south to Tabriz, east through Ardabil to Astara, down the Caspian coast to Bandar Pahlavi, then through Hamadan and Kermanshah to Baghdad, across the North Arabian desert to Amman, south to Petra, back into Jerusalem and Bethlehem, north to Damascus, west to Beirut, south to Saida, then along the Mediterranean coast to Iskerendun, and through all of Crna Gora (the old Montenegro). In Africa we drove from Ceuta to Tangier, down the Atlantic coast to Agadir, inland to Tiznit, on to Goulimine, then westward through all of Ifni (spending about three days driving over many trails in the country until stopped by shooting between the Spanish and Moroccan armies), then back into Tiznit, eastward to Taroudant, over the Atlas into Marrakech, then north to Meknes (visiting Volubilis), and back into Ceuta.

As an example of our photographic coverage, included are views of mosques in Yugoslavia, quite a few shots of the stained glass windows in the Blue Mosque and of the underground cisterns of Istanbul, of the Seljuk tombs at Erzerum, of Mt. Ararat, rice paddies in Iran, irrigated farms between Kermanshah and Baghdad (including a female mud scare-crow), Kurdish people, scenes on Rashid Street in Baghdad, the great Syrian desert, the old city of Jerusalem, Petra, Volubilis (including many close-ups of details of construction and the carvings), children at work in a Persian rug factory in Ardabil, portrait of a soldier of the Arab Legion in full dress, portrait of a young Ifni goatherd, roads and trails of all of these countries, etc.

I also have several hundred negatives and prints of many of the same scenes in black-and-white.

I am very interested in these areas of the world; in addition to our pictures, we have collected many souvenirs, and we presently correspond regularly with a young school teacher we met in Astara, Iran; with a Lt. Col. in the royalist army of Yemen, and occasionally with a gentleman in Jerusalem who is an Arab Christian Scientist.

If we can be of assistance to you in furnishing photographic information for use of students, it will be a pleasure to do so.

- C.S.H.

I have approximately 600 to 700 35 mm. Kodachrome and Ektachrome slides taken in the years 1960-1961 while a student at The American University of Beirut, Lebanon. They include scenes from Lebanon, Syria, Jordan, Egypt, Iraq, and Iran. They include the following: Lebanon—Beirut, American University, Baalbek, Cedars of Lebanon in winter, Sidon, and various other scenes from around the country; Syria—Damascus; Jordan—Ammaan, Jerusalem and Ramullah; Egypt—Cairo, Gizeh and Sakkara; Iraq—American Embassy in Baghdad; Iran—Tehran, Isfahan, and Shiraz.

In general, these slides contain few shots of people, but I believe that many depict life in that part of the world. If you are interested, I would be happy to send them to you for screening. I look forward to hearing from you.

- M.J.McG.

1 April 1964

I have recently heard of your search for photographs of and about the Middle East.

During the period 1958-1961, I was a resident in Tehran and have approximately 1,000 35 mm. color slides of Iran, Afghanistan, Syria, Lebanon, and the Persian Gulf Sheikdoms. Of these, I am sure there are some that would be of assistance to you. The collection represents three years of living in Iran and traveling throughout the area. Of the many subjects photographed the annual Qashghaii tribal migration may be of particular interest.

. . . .

21 June 1965

Please forgive the long delay in answering your letter. Since writing you last year, a minor tragedy occurred: my two year old got into the slide collection. This has required much sorting and reevaluation: there are now less than 150 good slides and about an equal number of black and white negatives and prints of Iran and the Gulf Sheikdoms.

- G.H.P.

I have a collection of about 6,000 foreign color slides. As a tourist I have visited every country about the Mediterranean, as well as many of its islands during three-month cruises in 1958, 1960, and 1964. I have also made around-the-world cruises via Japan, Bangkok, India, Nepal, Ceylon, the Holy Land, Egypt, etc., in 1959 and 1962, and via the South Sea Islands, Australia, Madagascar, across Africa: the Congo with pygmies, Watusi: native market scenes, etc.

Most of my color slides—including quite a few purchased locally—I consider of better than average quality. I use them intermittently in church, lodge, and other showings.

If there are any places in which you have a particular interest, let me know and I shall be glad to advise you what, if anything, I may have of that particular locality.

- H.K.P.

My collection of slides from many areas of the world include a number taken in Morocco during 1958-60, and if you are interested, I would be most happy to let you use them.

The slides are of such subjects as the Tour Hassan in Rabat, general views of the Rabat-Sale area taken from atop the Tour Hassan, a few close-ups of Arab tribesmen on horseback (silver stirrups, rifles, etc.), some views of farm houses (sod, adobe, etc.) with cactus fences, views from various distances and approaches of the "forbidden city" of Moulay Idriss which overlooks the ruins of Roman Volubilus, many general and detailed scenes of these most fascinating ruins of that outpost of the Roman Empire, some general views of modern Rabat (churches, etc.), and 18 slides of the Agadir earthquake disaster taken on the spot one day after the occurrence.

If you are interested in seeing any or all of the above, I shall send them to you at once, including descriptive material.

- R.H.R.

Would you be interested in about 50-75 color slides of the tombs of Chaumundi Hill (about 20 miles north of Karachi) and the Thatta Tombs and city of the same name (about 60 miles north of Karachi, or about halfway to Hyderbad, Sind)? These tombs are of sandstone, date about early seventeenth century, and are decorated with arabesque patterns and quotations from the Holy Qur'an. The pictures of the town show building construction of wattle surmounted by windscoops. Thatta was a flourishing seaport until three centuries ago when the Indus shifted its course and isolated the town. Included in this collection are some interiors of the mosque attributed to Emperor Aurangzeb. This is now being restored after years of neglect and some of the slides show the workmen shaping the tiles. The pictures were taken by me with a Leica M3 in 1961-62-63.

Would you wish to have duplicates made from them, or should I? Or perhaps you prefer to inspect them first. I'm a bit reluctant to part with my originals. In fact, I have envisaged developing at ..... College a resource center on a small scale for cultural materials for use of social science teachers.

If you think my contributions worthy, perhaps you could help me on my project. I also would like to put you in touch with my good friend who is professor of archaeology at the University of Peshawar, Pakistan. His name is Dr. A. H. Dani. (I am presently identifying and sending him a set of fifty slides on Pompeii.) He writes me that he is anxious to get archaeological material on the Middle East and Iran. Perhaps you could help him in this area. In return he may be of assistance to you in your project. His present efforts are in Ghandara excavations, which may not be of especial concern to you. Nevertheless, if you do not already know him, may I say he is highly regarded in Pakistan.

- J.A.S.

I have a large assortment of color slides taken in Iran between 1952 and 1955.

Sample listings from my indices show: ancient musical instruments - 3; wax art - 10; Persian inlay work - 4; farmers and pastoral scenes - 40; jubes (irrigation ditches) - 5; beggars - 6; pack trains - 2; camel trains - 10; carvansarais - 4; aftermath of August 1953 riots - 20; ancient Reyy - 15; rug manufacturing (Kashan) - 18; Marble Palace (interior) - 15; Peacock Throne (includes finest Naiin rug) - 5; ancient art - 5; tower of Togrel Beg - 2; merchants - 15; kutche dancers - 3; toy vendors - 2; breadmaking - 10; village life - 50; industries - 15; Zahedan - 8; Shush (includes Daniel's tomb) - 10; Persepolis - 35; tribal life - 15; Qashghaii tribe on trek - 30; Qumm, Mashhad, Gurgan - 30; water systems - 10; ancient viaduct - 2; flagelantes (Muharram) - 5; Zoroastrian burial tower - 3; and Isfahan - 30.

The pictures are rich in genre.

- V.C.S.

I was in Riyad, Saudi Arabia, for one year (1962-1963), and have an extensive collection of slides from that country. Included are several very unusual pictures from the Mecca area. These were taken by a Muslim friend who made the pilgrimage last year. I also have some shots made within the palace of King Saʿud.

Please let me know if you feel that my slides will be of any value to this worthwhile program.

- T.M.V.

APPENDIX K

Comments on the Islamic Archives by Paul Vanderbilt
Chairman, Graphic History Society of America

...the pattern which you and your colleagues have established for the Islamic Archives is so fundamental that I think it can ideally be applied in many other fields, and that therefore planners should have the benefit of your thinking, that they may plan as wisely. What the Islamic Archives has done can serve as an example.

One hears a great deal about the organization of recorded knowledge, the needs of scholarship with respect to resources, archives, libraries, museums, microfilming, abstracting, bibliography and related "methods." One also hears repeatedly the story of inadequate staff, funds and space. Those of us who are really interested in planning in the interests of scholarship keep our eyes open for anything which looks like a solution. In my estimation, you have the pattern of a solution of immense value.

A scholar needs an organization of resources truly planned to suit his own needs. Those needs go far beyond the facilities usually provided by non-specialized libraries, for he is presumably engaged in the making of books rather than mere reading. His unit of reference is not the physical book, but the monument, the date, the datum, the individual drawing or map or illustration or record card. Such materials are only partially approached through publications, and even that approach is impossible in terms of routine library "cataloguing," without recourse to additional more penetrating tools, generally created only by individuals. Advanced work consists in access to individuals, to work in progress, to unique source materials, to the field. All this you and every other scholar knows. But this thinking is infrequently reflected in the organization pattern of a library or archive and indeed there are sound reasons why it cannot be reflected there, but must have its place in special, custom-designed institutes. In the Islamic Archives, you have such an institute.

There you have designed a new type of "equipment," analogous to the set up for a laboratory. You acquire important materials selectively, directly from the sources; you have provision for working papers, ephemera and the like as well as the traditional raw materials of research; you have a functional arrangement based on source and manner of use rather than a naive "classification" by "subject"; you have separate functional indexes which lay emphasis on information conveyed rather than a "catalogue" with overemphasis on rules of compilation; you have integration of the material, an "architecture" of resources; you have practical policies and conveniences designed for productive research. I think it is one of the best designs for a research "tool" I ever saw; the analogous developments are almost altogether in the scientific and industrial fields — Bell Telephone, Shell Oil (the Netherlands branch), etc. I think you have thought the problem through thoroughly and are on such a progressive track that others would like to know about it so that they might plan to do likewise in other fields.

November 3, 1952

APPENDIX L

Myron Bement Smith - vita

Formal connections:

Honorary Consultant [in residence] for Islamic Archaeology and Near Eastern History, Library of Congress
Chairman, Committee for Islamic Culture
Director, Islamic Archives
Visiting Distinguished Professor of Architecture, the University of Utah, Salt Lake City

Fields of activity:

History of Islamic architecture (field-work, research, publications)
Photographic documentation for research in Islamic culture (Islamic Archives)
Promotion of Islamic studies in American universities and the Library of Congress
Promotion of collaborative research in Islamic culture by American and Muslim scholars
Promotion of graduate study programs in archaeology, architectural history, and fine arts history for nationals of the lands of Islam

University education:

Yale (B.F.A., architecture), 1926
Harvard (A.M., fine arts history), 1944
The Johns Hopkins (Ph.D., Islamic archaeology), 1947
Chicago, Oriental Institute, graduate study, 2 years (Islamics)
Columbia, Princeton, McGill, New York (graduate and special studies)

Professional career:

1927-28	Fellow, John Simon Guggenheim Memorial Foundation
1931	Registered Architect, University of the State of New York
1933-37	Research Fellow, American Council of Learned Societies
1938-	Staff member, Library of Congress (various appointments and titles)
1940-47	Secretary, Committee for Arabic and Islamic Studies, American Council of Learned Societies
1955	Mathews Lecturer, Columbia University
1957-58	Lecturer in Near Eastern and South Asian universities as American Specialist under Bureau of Educational and Cultural Exchange of the Department of State
1959-60	Second tour as American Specialist in same areas
1962-65	Research Associate in Near Eastern Culture (with rank of full professor), Pratt Institute
1967-68	Visiting Distinguished Professor of History of Architecture, Pennsylvania State University

1969	Recipient of Project Grant from the National Endowment for the Humanities for studies in Persian architecture
1969	Consultant to UNESCO for Iranian monuments restoration program

Field work and expeditions:

1925	(summer) Italy (medieval brickwork)
1927-28	Italy (medieval brickwork)
1933-37	Persia and Near East, directed own expedition for study of Iranian Islamic architecture, with headquarters in Isfahan
1957-60	Extensive photographic reconnaissances in India, Pakistan, Iraq, Persia (Iran), Turkey, Lebanon, Syria, Jordan, Egypt, and Sudan

Publications:

Over 50 items, dealing with aspects of Early American architecture, Italian medieval brick architecture, Iranian Islamic architecture, and cognate fields, published in learned journals in the United States, England, Holland, Germany, Persia, Syria, and Lebanon. Principal work is a monograph series under the general title: *Material for a Corpus of Early Iranian Islamic Architecture*